

Digo scilicet -  
Velasquez

Munilla



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page 10 P<sup>o</sup> Clara





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*Diego de silva  
Velazquez*

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*Murillo*







Velazquez.

VELAZQUEZ.

E. Saint Raymond.

# *VELAZQUEZ AND MURILLO*

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*A DESCRIPTIVE AND HISTORICAL CATALOGUE  
OF THE WORKS OF DON DIEGO DE SILVA  
VELAZQUEZ AND BARTOLOMÉ ESTÉBAN  
MURILLO, COMPRISING A CLASSIFIED LIST  
OF THEIR PAINTINGS, WITH DESCRIPTIONS;  
THEIR HISTORY FROM THE EARLIEST  
KNOWN DATES, NAMES OF THE PRESENT  
AND FORMER OWNERS, SALES IN WHICH  
THEY HAVE APPEARED, AND ENGRAVINGS  
AFTER THEM. ALSO, LISTS OF LOST OR UN-  
IDENTIFIED PICTURES, A BRIEF ACCOUNT  
OF THE LIVES AND WORKS OF THE DISCI-  
PLES OF THESE ARTISTS, A BIBLIOGRAPHY,  
AND A COMPLETE INDEX. WITH ORIGINAL  
ETCHINGS. BY CHARLES B. CURTIS, M. A.*

*LONDON, SAMPSON LOW, MARSTON, SEARLE,  
AND RIVINGTON. NEW-YORK, J. W. BOUTON.  
MDCCCLXXXIII.*

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## PREFACE.

THIS volume, like many better and some worse ones, was in its origin wholly accidental. It happened that many years ago, in search of a new sensation, I turned my steps towards Spain. I found myself carried back in a day to the middle of the seventeenth century. I discovered a country that had preserved almost unchanged the habits, customs and traditions of a long-buried age. Wandering beside the dusty Manzanares it seemed as if I might at any moment encounter Philip the Fourth, surrounded by his courtiers, ambling with his accustomed gravity to the chase in the Pardo; or I might even meet the Knight of La Mancha, attended by his trusty squire, setting forth in search of wrongs to be righted and injuries to be avenged. The Moors, it is true, were gone, but they had left behind them a land filled with romantic legends, that tinged every peak and valley with colors as brilliant and as harmonious as those that made the Hall of the Abencerrages a wonder and a delight.

That winter in Spain was very short, but it was long enough to inspire a love for Spanish scenery, for Spanish life, and above all for Spanish art. The galleries, churches, and private houses of that bric-à-brac, unprogressive land, so redolent of the past, so proudly standing aloof from the spirit of the present age, made an impression that time and repetition have but served to deepen.

Among other pastimes I then began the study of the works of the Spanish painters, and as auxiliary thereto, the search for engravings and photographs of the pictures that most interested me. This pursuit was taken up without any serious purpose, and the engravings were sought, partly to assist my studies, but more, I fear, to gratify an idle taste for collecting. Becoming interested in the subject, I followed it with considerable zeal, and it has been a motive for subsequent journeys, not to Spain alone, but to other countries where Spanish paintings are to be observed, as far away as St. Petersburg in the East and Naples in the South.

The collection of engravings then begun, has been increased as opportunities have offered, and it now includes photographs and drawings, many of them specially made, where they did not already exist. As a *working* collection it is doubtless the best ever formed.

In cataloguing the contents of my portfolios it became interesting to ascertain the ownership of the pictures, to trace their history, and to note their correspondence with, or variance from, other works similar in subject or composition. These comparisons were greatly aided by the photographs, drawings, etc., which made it possible to detect differences or resemblances, too slight to be carried in the eye or stored in the memory.

After a time, greatly to my surprise, I found that I had made tolerably complete catalogues of the works of some of the more important Spanish masters,—at least I had the materials for such catalogues. All that was needed was to arrange these materials, and to write out the notes in proper form for publication. This I have done, with the hope of adding something to the existing knowledge on the subject, and the further hope of encouraging some more capable person to do well what I have done but imperfectly.

To remove all cause for disappointment, it will be well to say at the outset, what the reader may have discovered from the title-page, that this is a historical and descriptive, not a

critical catalogue. In fact, it would have been better to entitle it *Materials for a Catalogue*, since it does not claim to be a complete and finished work.

Many readers will be disappointed in finding only dry facts, with no effort to enliven them by the use of the imagination. The first idea was to give critical notes, and to pass judgment on the pictures described, but the difficulties in the way of this course soon became evident, and that feature had to be abandoned as unnecessary or impracticable,—unnecessary as to pictures of recognized merit in public collections, impracticable as to the rest. It is needless to say that freedom of criticism is impossible, respecting paintings belonging to private individuals, and which have never been exhibited. One must praise them or be silent. It is impossible to avoid feeling a certain delicacy or bias in speaking of what one has seen in houses where he has been hospitably received and entertained; but even if it were otherwise, it is difficult to decide as to the merit of pictures seen in private collections under ordinary conditions. The position, or light, is often such that no accurate opinion can be formed.

The very competent and judicious author of the *Catalogue Raisonné, of the works of the . . Dutch, Flemish, and French Painters*, began by criticising freely, giving often his estimate of the money value of the paintings he described. In the last four volumes of the work his plan was changed, and criticisms were rarely given. Notwithstanding the high character and great experience of that author, his volumes have often been assailed for the judgments pronounced. The same fate has overtaken Passavant, Waagen, and Stirling, and profiting by their experience, I decided to abjure criticism in most cases; giving, instead, occasional references to other writers whose remarks may be of service to the reader, without wishing, however, to be held responsible for their opinions.

The plan of this book is, so far as I am aware, original. I have long had a theory as to what a catalogue ought to contain, and have endeavored to develop the idea in this volume.

Although the execution of the task falls far short of the design, it may at least suggest what I think such a work should be.

The pictures of each artist have been classified as closely as possible, having a certain reference to a chronological system, especially for the religious-historical works. This arrangement is, however, occasionally interrupted in order that all that relates to a particular matter or personage may be brought together. Of the pictures in which the Virgin is represented, the precedence has been given to the Immaculate Conception, not because of the date of that mystery, but because of the extent, and importance, pictorially speaking, of the subject. It will also be found that the works in which the Virgin is presented alone, as a single figure, are exhausted before proceeding to those in which she is seen accompanied by other figures. Therefore the Mater Dolorosa is given before the Virgin and Child.

When a legend is depicted, wherein the Virgin, or the infant Saviour, appears in a vision, the Saint is considered the leading figure, and the picture is classed among the Saints, who are alphabetically placed.

An arrangement according to the dates when the paintings were executed, such as Passavant has undertaken to give in his list of the works of Raphael, would doubtless be very desirable if it were practicable; but the data are lacking. Spain, at the time with which we have to do, did not abound in biographers, or chroniclers, except of religious annals; and contemporaneous records concerning the artists are almost wholly wanting. During the life-time of Murillo, his name was mentioned in but two printed books, by Ortiz de Zuniga, and by F. de la Torre Farfan. Velazquez fared even worse, for he was mentioned by only one author, his father-in-law, Pacheco.

Nor are there probably more than half a score of contemporaneous documents in existence in which Velazquez and Murillo are named as artists. There are in all about ten documents containing the name of the former, and about

fifty with the name of the latter; but they are, with few exceptions, religious or official papers, useful to the biographer, but casting no light on the dates of their pictures.

With such materials, the effort to fix the time of the execution of these artists' works would result in a series of conjectures, and when it comes to guessing the reader may as well do that for himself. Most readers will find the present arrangement by subjects convenient for reference, and it is a book of reference, not a history, that I have attempted to produce. Whoever has undertaken, for example, to consult Passavant's Raphael knows how inconvenient a chronological system is. The Data hereafter given (pages 109 and 305), will supply the means of fixing the time of execution of nearly all the paintings whose period we are able to determine.

When the ownership of a picture has recently changed, by sale, or otherwise, efforts have been made to learn the name of the present possessor, by application to the persons most likely to be informed. It is to be regretted that this pursuit has not always been fruitful of results, although the owners of pictures have almost invariably given courteous attention to my inquiries.

Great care has been taken in the descriptions. They have been made uniform in method, so plain and accurate as to exclude errors and confusion, and concise, I regret to say, even to dryness. And yet there are instances in which it has been found necessary to be minute rather than concise. The compositions of these artists are occasionally so closely allied that it is difficult to distinguish them from each other. Often the value of a description will appear only when it is read in the presence of a somewhat similar picture, when the reasons for such precision will be manifest. There are, for example, in this catalogue, thirty-three pictures of the Immaculate Conception, by Murillo, besides the unauthenticated ones. It is evident, therefore, that only by close and careful descriptions, even to the positions of the fingers, will the reader be able to

discriminate between them. As I now look back on what is already printed, my regret is that, in many cases, the descriptions are too brief.

The notes to each picture are intended to comprise everything that is definitely known as to its origin and subsequent history. In general, it may be said that nothing is given at second hand. Every book mentioned in this volume, with two or three exceptions, has been carefully examined and the references compared.

The principal sources of the knowledge we possess respecting Spanish art and painters are Palomino, Ponz, and Cean Bermudez. These mines have been patiently explored and the ore extracted. The search has been minute and laborious, for it has been necessary to go through the volumes page by page. No Spaniard ever yet learned to make an index.

The intention has been in every case to examine the earliest author, whether Spanish or foreign, by whom a picture has been mentioned, to give, if necessary, a quotation of the author's words, and to refer to the volume and page of the work cited. It is a pleasure to know that this labor has not been fruitless, for it has sometimes resulted in tracing pictures far beyond the time of their known history, or in fixing and making certain what was before only a shadowy tradition.

Much labor might have been avoided by simply referring to Stirling's Annals, where the leading facts have been carefully digested, and artistically brought together; but it has been thought best to go invariably to the oldest writer, correcting his errors when discovered, as has sometimes happened. This plan has been more strictly pursued, and the quotations and references have been more minute and extended, in respect to works whose location or ownership has changed, especially where they have passed into the possession of private individuals, for pictures in private

collections have more need of a pedigree than those in public galleries.

The list of engravings following the account of each picture, includes such prints as exist in my own collection, or have come under my personal notice, a rule to which there are but few exceptions. The measurements are usually given, except where the prints were originally published in books that are well known and readily accessible. It has not been thought necessary to notice every engraving that has been made, since many of them, especially of the more popular religious pictures by Murillo, are lithographs, made for devotional use, and of indifferent merit. Doubtless many engravings have been mentioned that might better have been omitted, but this is a fault the collector will readily overlook.\*

The art of photography has of late made such advances that it could not be ignored in a book like this. Therefore, photographs have been included to some extent, but they have been omitted where the engravings are numerous or easily found. The reader will not need to be reminded that excellent photographs exist of nearly all the best pictures in the public and some of the private galleries.

The most important of the photographers of the works of Velazquez and Murillo is J. Laurent, whose catalogue enumerates more than a hundred and fifty paintings of these artists, including all the best specimens in the Museo del Prado, and the Academy of S. Fernando, at Madrid; the Museum, the Cathedral, the Hospital of La Caridad, and the palace of the Duke of Montpensier, at Seville; the Museum and the Capuchin Church, at Cadiz.†

\* Spain offers but few attractions for the collector of prints. The Calcografia Nacional is the only establishment where they are to be found in any quantity, and its stock consists only of those engravings of which it controls the plates. See the note to No. 230, Velazquez Catalogue.

† M. Laurent has a house in Paris, where his publications are sold at 3 francs 50 c. each.

Messrs. Ad. Braun & Cie. publish photographs of pictures in the Louvre, the Vatican, the Museum of La Haye, and some private collections. They have recently added to their list a series of reproductions of paintings in the Museo del Prado, in Madrid.\*

The Berlin Photographic Company (Photographische Gesellschaft) publishes some of the pictures in the museum at Berlin, and in that at Dresden. The Dresden gallery is also photographed by Franz Hanfstaengl; and that at Munich by Piloty and Löhle. H. O. Miethke reproduces the pictures in the Belvedere, at Vienna; Alinari, those in the galleries and some private collections in Italy; and Karl Röttger (H. Schmitzendorf) those in the Hermitage at St. Petersburg. Caldesi & Co. have an excellent series of reproductions of many of the best paintings exhibited at Manchester in 1857. They have also photographed for the publishers (Virtue & Co.) an extensive series of about three hundred and sixty of the pictures in the National Gallery, at London, but these photographs are not sold separately.

The labor of preparing this catalogue would have been greatly abridged if it had been confined to an account of the genuine works of the masters. This plan, however, would have been unsatisfactory to many readers, and would have fulfilled but imperfectly the task I set out to perform. There have been added, therefore, in smaller type, in double columns and with subordinate numbers, several hundred notes, which will fall mainly under one or more of the following heads :

(1.) There are many pictures by these painters, well known in the history of art, whose genuineness cannot be disproved, but concerning which doubts are permissible; such for example as the *Death of St. Joseph* in the Hermitage (Velazquez Catalogue No. 19a), and the *Virgin and Child* of the Leuch-

\* The catalogue of Messrs. Braun & Cie., No. 43 Avenue de l'Opéra, Paris, includes about one hundred and forty subjects after Velazquez and Murillo, which are sold, with few exceptions, at fifteen francs each.

tenberg gallery (Murillo Catalogue No. 112a). The omission of such pictures from a work like this would be unpardonable. The collector of engravings, at least, would be disappointed not to find them mentioned.

(2.) Pictures that have formed part of some famous collection now dispersed, such as that of the Countess of Verrue, Calonne, Henry Hope, etc., have disappeared, and it is very desirable that they should be recovered. Others have been in the Aguado, or the Louis Philippe galleries. These last are of interest, if for no other reason, because they have been included by Stirling in the catalogues given in the third volume of the Annals of the Artists of Spain. Whenever these pictures appear in sales, reference is sure to be made to their former ownership, and Stirling is made a sponsor for them. It therefore seems proper that all the pictures mentioned by Stirling or that have existed in important collections should be noticed, their prices given if sold, and their history traced as far as practicable. Besides the sales above named, many others of more or less importance have included paintings that are undoubtedly genuine, or that have been at some time considered so. A selection of these notes has been given which may occasionally serve a useful purpose. The number might have been trebled, but I have given all I thought worth preserving.

(3.) Waagen, Burger, Tubino, and other writers of repute have mentioned and described paintings, some further account of which, or at least a record of them, will naturally be looked for here.

(4.) A number of compositions that have become known through engravings have disappeared. The names of the engravers alone, such as Valentine Green, Woollett, Alegre, Bracquemond, etc., are sufficient to justify their claim to a place in this book.

(5.) Far more important than either, or all, the above, are paintings that have been mentioned by Palomino, Ponz, Cean Bermudez, or other writers, as having formerly existed in the

churches, convents, royal palaces, or private houses of the Peninsula, many of which works disappeared in the stormy days that ushered in the present century. The writings of these authors and many others have been diligently examined, and it is believed that every picture named by them has been noted in its proper place, with references to the volume and page in which it has been mentioned. The value of this labor, the student cannot fail to appreciate, for it may save him a weary search, and it is not unlikely that these notes may result in bringing to light some paintings that have disappeared. It would be manifestly improper to omit such pictures, and it would be equally improper to class them with the authentic and identified works. The plan of giving such matter in small type, and double columns, it is hoped will prove satisfactory to all. Those who wish to learn only as to the genuine and known works of the masters, will see at a glance what to omit.

It has often been found difficult to decide in which of the two classes a certain painting should be placed, and each list contains works that ought, perhaps, to be transferred to the other. New discoveries or more intelligent criticism modify opinions, and I have observed some things even now, when this book is not yet completely printed, that might be changed with advantage. And therefore it is well to say, that the large type does not necessarily imply that the work described is absolutely genuine, nor does small type assert the contrary. The latter in many cases means no more than that the picture has for the time disappeared, and I have no means of forming an opinion respecting it.

There will be found, later on in this volume, a Bibliography of the books consulted, not always with profit. Some of these are antiquated, and many of them worthless. Others find a place in the list solely because they contain engravings by Velazquez or Murillo. There are other works on Spanish art, but I have enumerated those most necessary in the study

of these two masters. Besides the books named, I have examined a vast number of gallery and sale catalogues, thousands, perhaps, of all dates from the middle of the eighteenth century to the present time. From some of these I have obtained important assistance, but it is to be regretted that these catalogues have often been prepared in so slovenly a manner that they furnish but little useful information.

It is a matter of the greatest surprise that the owners of valuable pictures should consent to send them to an auction-room, imperfectly catalogued, for sale simply on their merits. Purchasers are usually men of wealth and taste, but they are not necessarily experts in the knowledge of paintings. They know, to use a common expression, "what pleases them," but are not sure that their taste would be approved by competent judges. They often rely more on the judgment of others than on their own, and look to the name of the collection, or to the names of former owners, as a guaranty of value.

There is another class of buyers who regard a picture as they would an autograph of a famous man, not so much for the beauty of the thing itself as because it is a true work of the person to whom it is attributed. They prefer a poor picture by Raphael to a good one by Giulio Romano. They demand an undisputed specimen of the master, because therein he reveals himself to them in one of his moods, if not in his best mood. They prize even a single hair of Titian's brush above an entire canvas of Schiavone. The slightest doubt destroys all value in their eyes. Without faith a piece of the true cross is but a bit of wood.

Sale catalogues, however, such as they are, form an important part of the materials required in making such a work as the present. It may, therefore, be interesting to know where these materials may be found. Undoubtedly the best library of such books is that of Messrs. Christie, Manson and Woods, in London. This great house, which

was founded in 1767, still preserves files of all its catalogues, from the earliest date. Probably a million paintings have passed under its hammer, some of them several times.

The South Kensington Museum, at London, has the largest number of sale catalogues, as well as other books on art, to be found anywhere in Europe. The library of the late Sir Charles L. Eastlake, now belonging to the National Gallery, in London, has a fair collection, and some few are to be seen in the British Museum, by one who knows how to look for them. The Bibliothèque Nationale, at Paris, preserves in the Département des Estampes a number of volumes chiefly of the sales of the latter part of the last century.

The largest collection of engravings from the works of Velazquez and Murillo, after my own, is that formed by the late Sir William Stirling-Maxwell, and still belonging to his heirs. Next in importance, is that in the Bibliothèque Nationale, at Paris, and that in the British Museum. The former collection is the greatest in extent, but the latter excels it in quality. The museum at Munich, and the library at Vienna, have a good number, but both are surpassed by the Alber-tina, at Vienna.

The Biblioteca Nacional, at Madrid, a few years ago, came into possession of a valuable cabinet of prints, acquired from the late Don Valentin Carderera, whose recent death is a serious loss to Spanish art and literature. There are but few works of modern engravers, but many important specimens of the old masters of the art. The classification, by names of the engravers, instead of by painters, is inconvenient, since most of the names of Spanish engravers are but little known in Spain, and almost unheard of, out of that country. There are, however, several engravings to be found in that library, which do not exist in any other cabinet in Europe.

Perhaps nothing in this book will be of more practical use, or more generally appreciated, than the index. I fully

agree with that wit who said the index of a book should be made by the author himself, any one can do the rest. Especial care has been taken to make this feature as full and accurate as possible, for I have had frequent occasion to lament the want of such an appendage to the works I have consulted. There is much wisdom in the proposition of Lord Campbell, that no book without an index should be entitled to a copyright.

The index in the present volume refers not only to every name and matter contained in the body of the work, but it supplies a topography, so to speak, of the pictures, for under every city, town, county, or country, is given a reference to all the paintings to be found therein.\*

Most persons will be surprised to learn that there are nearly as many of these pictures in London as in all Spain, and that almost one-half of the entire number of authentic works enumerated in this catalogue may be found in Great Britain.

\* The geographical distribution is as follows: There are in

	VELAZQUEZ.	MURILLO.
London.....	66 .....	105
Elsewhere in England.....	44 .....	99
Scotland .....	10 .....	16
Ireland .....	1 .....	..
Madrid .....	69 .....	61
Seville .....	2 .....	59
Elsewhere in Spain .....	4 .....	8
Paris.....	12 .....	21
Elsewhere in France.....	1 .....	7
Russia .....	7 .....	24
Austria-Hungary .....	12 .....	6
Italy .....	10 .....	6
United States .....	7 .....	7
Bavaria.....	1 .....	7
Saxony .....	3 .....	3
Holland .....	2 .....	3
Sweden.....	2 .....	2
Present location unknown.....	21 .....	47
	274	481

It will be observed that the name of Velazquez, as it appears on the title-page of this volume, differs slightly from that usually given to the artist. *Diego Velazquez de Silva*, as he is called by Palomino, and after him by Cean Bermudez, is objected to by Stirling as incorrect, and therefore that writer constructs for the artist an entirely new name, *Diego Rodriguez de Silva y Velazquez*, a name which was never used by the man himself, or by his friends, or by any Spanish writer, so far as is now remembered. The theory of Mr. Stirling is that, as the artist was the son of Juan Rodriguez de Silva, he must be called Rodriguez de Silva in spite of himself. One need not go out of England to learn that it is no uncommon thing for a man to assume a name for himself, of which that of his father need not necessarily form any part.

Great laxity prevailed in the seventeenth century in Spain in such matters, and even now prevails. The first document relating to the artist is his baptismal certificate, in which he is named "*Diego hijo de Juan Rodriguez de Silva y de Doña Geronima Velazquez*." We might, therefore, expect him to be called Rodriguez; but Spanish custom permitted the use of the mother's instead of the father's name, and the artist availed himself of this privilege, since we find he dropped Rodriguez altogether, and that at an early age, for in the registry of the baptism of his first child he is styled simply *Diego Velazquez*.

One of the most important pieces of evidence on this point is the pamphlet which his pupil and friend, Juan de Alfaro, caused to be printed in 1658.\* On the title-page of this memorial the name is given as *Diego de Sylva Velazquez*.

Not less important and conclusive is the testimony pro-

\* *Memoria de las Pinturas, que la Magestad Catholica del Rey nuestro Señor Don Philipe IV., embia al Monasterio del San Laurencio del Escorial, este año de MDC. LVI. Descriptas, y colocadas, por Diego de Sylva Velazquez. La ofrece, dedica y consagra a la Posteridad, D. Ivan de Alfaro.*

duced by Don Manuel Zarco del Valle,\* who has published upwards of forty papers, mostly from the originals in the royal archives. In these the artist is usually called simply Diego Velazquez, but in the more formal documents the name is invariably given as *Diego de Silva Velazquez*. This form occurs fifteen times, of which four are signatures, one of them being in fac-simile. This fac-simile is reproduced on the pro-title of the present volume. Señor Zarco del Valle adds in a note that, "He so signed himself, and so he was called by his father in law Pacheco, and by his comrades."

The name of Murillo, like that of Velazquez, was not always uniform in his lifetime. His baptismal certificate describes him as *Bartolomé, hijo de Gaspar Estéban*, but this is the only document in which that name appears. Cean Bermudez, however, has chosen to place his biography in the Diccionario de las Bellas Artes, under the name *Estéban*, instead of under that of *Murillo*.

The artist appears to have early assumed the name *Murillo*, by which, or by that of *Morillo*, he was invariably known and styled by his contemporaries, the latter form being the most common. He is named Morillo in the register of the parish of Santa Cruz, and in the legal document by which he surrendered the lease of the houses in the parish of Santa Maria Magdalena (see Chronological Data, p. 308). By this name he is also repeatedly spoken of by Ortiz de Zuniga in the *Annales de Sevilla*.

In the papers of the Academy of Seville, and in the documents appended to his Will, he was called Bartolomé Murillo.

But the highest authorities on this subject are his own signature to his application for admission to the Brotherhood of La Caridad, and his Will. In the former paper the name appears *Bar<sup>me</sup> este<sup>n</sup> Murillo*. At the commence-

\* *Documentos inéditos para la historia de las Bellas Artes en España*, 8vo, Madrid, 1870.

ment of his Will he is formally described as *Bartolomé Estéban Murillo*, and further on, his sons are named in full as Gaspar Estéban Murillo, and Gabriel Murillo, in the latter case the name Estéban being dropped entirely. These contemporaneous documents are sufficient to show that the artist himself recognized as his full name *Bartolomé Estéban Murillo*, although on most occasions the middle name was dropped, as often happens in our own days. The fac-simile of this artist's name on the pro-title of this volume is after that given in Blanc, *Peintres*. It is not stated where that signature is found, but it is probably on the picture in the Louvre, No. 156 of this Catalogue.

That there may be doubts as to the authenticity of a number of the pictures classed as originals in this catalogue may as well be confessed. There are some that I would not on my own judgment purchase or recommend, but they have been approved by competent critics and connoisseurs, who have examined them under more favorable circumstances than I have done, and I dare not set up my opinion in opposition.

A considerable number of the pictures I refer to are repetitions of well-known compositions. Velazquez being Court Painter, and especially occupied in making portraits of the royal family, is quite likely to have executed many repetitions of those of Philip IV., his wives and his children. These the King would require as presents for his relatives or favorites, and as he would find it irksome to sit to the artist for each, we may reasonably suppose that repetitions would often be made to serve his purpose. And Velazquez, rather than another, would be called upon to execute them, since he was already paid for the work, under the terms of the royal order, which expressly declares that the pensions and allowances therein named were to be in payment for portraits made and to be made. The number of these is not so great but that Velazquez might easily have executed them all. It is likewise to be observed that there are hardly any repetitions of his

pictures to be found, except the portraits of the royal family, Olivares and Innocent X., subjects that might naturally be called for many times, by courtiers, or others desirous of gaining the favor of the personages represented. There is, therefore, no presumption against the genuineness of identical portraits by Velazquez.

The case as to Murillo, however, is not quite the same. The subjects he chose were agreeable and popular. His paintings were mostly religious, for which class of works the demand was constant and unlimited, not only as works of art, but to adorn churches and convents, or to inflame devotion in private oratories. As Murillo was constantly occupied, it is probable that, to meet the popular want, he often entrusted the copying of his works to such of his pupils or assistants as he considered competent. Doubtless some of these copies were executed in his own studio, and they may have received their finishing touches from his own hand.

We are, in fact, told on good authority that Murillo did sometimes retouch the works of his scholars, as in the paintings by Marquez and Gutierrez, formerly in the Trinitarios Descalzos at Seville. (See *post*, page 141, No. 54n.) It might, therefore, sometimes be difficult to decide which should be considered the original and which the copy, or repetition. All must stand on their merits.

The chances in favor of the genuineness of a picture attributed to Velazquez or Murillo are not greatly strengthened by the presence of a signature. The custom of signing pictures was not common in that age. There are not more than five or six paintings by either of the artists whose works are described in this volume, the signatures to which can be considered as absolutely authentic; consequently it is not safe to rely on such an appendage.

It is much the fashion now-a-days with a certain class, to exalt Velazquez and decry Murillo. With such critics I have little sympathy. I find no difficulty in admiring both these

artists. Each has his merits; perhaps I ought to be frank enough to admit that each has his defects. Both were great, but in a diverse way. The difference between them is largely due to their temperaments and surroundings. Velazquez was worldly; Murillo, religious. Velazquez labored for artists and critics; Murillo for mankind. Velazquez painted kings, and knights, and dwarfs, things of earth; Murillo painted virgins, and saints, and angels, things of heaven. The one consorted with courtiers; the other with monks. The one belonged to an order that might honor princes; the other to a brotherhood whose office it was to visit the sick and to bury the dead. The one had pensions and honors and lived in the king's house; the other painted for mendicants, and dying left scarcely more than would suffice for his burial.

Not only was there a contrast between the artists themselves, but there is a difference in those who observe and judge their works. Velazquez appeals to the critical and intellectual; Murillo to the sympathetic and spiritual. One fires the brain; the other touches the heart. Each has his work and performs it with surpassing skill. There is room in the world for both.

It will not do to depreciate Murillo, for if we admit that the province of art is to please, he will, measured by that standard, stand before Velazquez. More men can understand and admire him, and in a public gallery more eyes will seek and rest upon his pictures.

For upwards of two centuries, Murillo has ranked as the first painter of Spain. A few admired Velazquez, but all loved Murillo. It was even so during the lifetime of the artists. From the day when Murillo finished his great pictures for the small cloister of the convent of San Francisco, he was famous, and the rank he then achieved he has continued to hold.

It is a curious fact that Joachim Sandrat in the *Academia Nobilissimæ Artis Pictoriæ*, published at Nuremberg in 1683,

the year after the death of Murillo, and twenty-three years after the death of Velazquez, gives an account of the life of the former artist, praising him highly. Velazquez is not named in that work, nor any other Spanish artist, unless Ribera be so classed, who did not see Spain after he left it as a boy. What makes the silence of Sandrat the more surprising is that he and Velazquez were personally acquainted with each other in Rome, and that Sandrat was one of the twelve painters employed by Velazquez to execute pictures for Philip IV., the subject chosen by him being the Death of Seneca.

When it comes to the hard test of gold, whose works will bring the highest price? Taking the world as it exists, and the market as the standard, the best pictures of Murillo have sold, and will sell, for more than those of any artist except Raphael. Until about thirty years ago, no work by Velazquez had ever sold for more than four hundred guineas. It is nearly half a century since the Marquis of Stafford and Colonel Tomline purchased paintings by Murillo from Marshal Soult at 150,000 to 200,000 francs each.\*

\* The following list will show the highest recorded sales of pictures by Velazquez and Murillo. For convenience of comparison, the prices are given in francs.

#### VELAZQUEZ.

		FRANCS.
1 Lot.....	Orleans sale.....	1799.. Lord Northwick....
2 Moses .....	" " .. Earl of Carlisle .....	13,125
34 Venus and Cupid .....	Buchanan .....	1813 .. R. Morritt .....
138 Baltasar Carlos.....	Sir G. Warrenden ..	1837.. Duke of Abercorn ...
265 A Lady .....	Aguado.....	1843.. Sir R. Wallace.....
37 Boar Hunt.....	Lord Cowley.....	1846.. London Nat. Gal...
136 Baltasar Carlos .....	Redleaf.....	1848.. Sir R. Wallace.....
155 Philip IV. } .....	King of Holland ..	1850.. Hermitage.....
172 Olivares. }		77,630
8 Adoration of S.....	Louis Philippe....	1853.. London Nat. Gal...
135 Baltasar Carlos .....	Standish.....	1853.. " .. Sir R. Wallace .....
133 " " ..	S. Rogers.....	1856.. " " ..
163 Haro .....	Lord Northwick ..	1859.. Baron J. Rothschild.
109 Philip IV.....	Mundler.....	1862.. Louvre .....
26 Dead Warrior.....	Pourtalès .....	1865.. London Nat. Gal...

Doubtless, this style of argument will be received with a shout of derision by some critics who scorn the thought that the merits of an artist can be measured in coin, or that there should be the slightest relation between the intrinsic and the commercial value of a work of art. Admitting that the public is not always wise, I may nevertheless say, that the many are right as often as the few, and, as the result of my observation and experience, I am prepared to maintain that, in the long run, a man passes for what he is worth, that there is no

			FRANCS.
16 St. Clara .....	Salamanca.....	1867.. Earl of Dudley .....	38,000
119 Philip IV.....	" .....	" .. L. Stephens.....	71,000
268 A Lady .....	" .....	" .. " ..	51,000
153 Borgia.....	" .....	" .. Frankfort .....	27,100
156 A Cardinal.....	" .....	" ..	19,300
117 Philip IV.....	Duke of Hamilton ..	1882.. London Nat. Gal...	157,500
Total for 21 pictures (37,345 f. each) .....			784,280

### MURILLO.

			FRANCS.
130 Repose .....	Gaignat .....	1768.. Hermitage .....	17,535
54 Assumption .....	Houghton .....	1779.. " ..	17,500
122 Adoration of S.....	" .....	" .. "	15,000
426 Flower-Girl.....	Calonne.....	1795.. Dulwich .....	16,800
10 Jacob and Laban .....	Buchanan.....	1808.. Grosvenor House...	75,000
470 Neve .....	W. Taylor .....	1823.. M. of Lansdowne ...	12,600
179 Marriage in Cana .....	Hibbert .....	1829.. M. of Ailesbury .....	20,475
I Abraham .....	Soult .....	1835.. Stafford House .....	200,000
193 Prodigal Son .....	" .....	" .. " .. " ..	200,000
167 Good Shepherd .....	Sir S. Clarke .....	1840.. Baron Rothschild ..	76,125
323 St. John .....	" .....	" .. London Nat. Gal...	52,500
116 Virgin and Child .....	Aguado .....	1843.. Sir R. Wallace....	17,900
182 Paralytic .....	Soult .....	1846.. G. Tomline .....	160,000
123 Adoration of S.....	Saltmarshe .....	" .. Sir R. Wallace .....	75,425
399 St. Thomas of V.....	Redleaf .....	1848.. " ..	74,800
88 Virgin and Child .....	W. Hope .....	1849.. " ..	15,225
152 Holy Family .....	" .....	" .. "	20,475
462 Murillo .....	Ashburnham .....	1850.. Earl Spencer .....	20,725
29 Conception .....	Soult .....	1852.. Louvre .....	615,300
55 Birth of Virgin .....	" .....	" .. "	150,000
126 Flight .....	" .....	" .. Duc de Galliera .....	51,500
272 St. Diego .....	" .....	" .. D. de Pozzo di Borgo	20,000

test of merit so safe and decisive as success, none from which it is so hopeless to appeal. We may be certain that in the time of those now living, the verdict of the world, as to Murillo, will not be set aside.

I say these things, not to depreciate Velazquez, whose fame needs no vindication, but simply to show that Murillo always has possessed, as without doubt he always will possess, the public esteem.

			FRANCS.
378 St. Peter.....	Soult.....	1852.. Hermitage .....	151,000
285 St. Francis.....	Madrazo.....	" ..D. Sebastian.....	22,500
247 St. Antony and C.....	Laneuville.....	" ..Hermitage .....	30,000
20 Conception.....	Woodburn .....	1853.. S. Sandars .....	26,250
50 " ..	Louis Philippe.....	" ..	20,500
101 Virgin and Child....	" ..	" ..D. of Montpensier..	37,500
177 Baptism of J. C....	" ..	" .." ..	16,500
260 St. Augustine.....	" ..	" ..J. T. Mills.....	17,000
382 Magdalen .....	" ..	" ..W. Wells.....	21,000
457 Andradae .....	" ..	" ..Lord Northbrook..	25,500
465 Murillo .....	" ..	" ..Baron Seilliere.....	10,500
13 Joseph and Breth'n ..	W. Cave .....	1854.. Sir R. Wallace .....	44,100
34 Conception. ....	King of Holland ..	1857.. Aspinwall .....	40,000
155 Holy Family .....	T. B. Owen .....	" ..London Nat. Gal...	100,000
269 St. Diego .....	Soult .....	1858.. Louvre .....	90,000
92 Virgin and Child ..	H. Baillie .....	" ..Sir R. Wallace .....	39,375
9 Jacob.....	Northwick .....	1859.. Sir J. Hardy .....	37,000
40 Conception.....	.....	1861.. R. L. Lloyd.....	15,475
107 Virgin and Child .....	Salamanca .....	1867.. H. Mason .....	20,000
183 Prodigal Son .....	" ..	" ..Earl of Dudley. ...	28,500
185 " ..	" ..	" .." ..	32,000
187 " ..	" ..	" .." ..	73,000
189 " ..	" ..	" .." ..	35,000
324 St. John .....	" ..	" .." ..	30,500
449 Woman and Boy .....	" ..	" .." ..	85,000
169 Good Shepherd.....	Guizot .....	1874.. H. de Greffuhle .....	120,000
268 St. Clara .....	Salamanca .....	1875.. Earl of Dudley .....	95,000
387 St. Rose .....	" ..	" .." ..	20,000
41 Conception.....	Wynn Ellis .....	1876.. Graves .....	10,750
102 Virgin and Child .....	R. W. Billings .....	" ..W. H. Smith .....	32,800
323 Infant Jesus.....	Hamilton .....	1882.. M. H. Arnot .....	60,375
Total for 53 pictures (62,491 f. each).....			3,312,010

Both Velazquez and Murillo had their pupils and followers, and they may be said to have founded schools. That of Velazquez was small, its duration transient, and it exercised no important or permanent influence on the taste of the age. The manner of this artist was peculiar to himself, and it was not more easy to impart it than to transmit his wonderful genius. To paint the air as in the *Meninas*, or the soul as in his portraits, and to do this with a few bold, masterly strokes of the brush, is a thing that is born in an artist, not transplanted into him.

It may be observed as a general rule that the great portraitists have not been noted as founders of schools. Titian, Van Dyck, and Reynolds were strong in this department, and the first two were also distinguished in other ways. In historical or religious painting they had their followers, but who has successfully imitated them in delineating the human face?

The skill that was born with Velazquez died with him. Mazo and Carreño carried on for a time the art with tolerable success, preserving and putting in practice the traditions they had received from the hand and lips of their great teacher; but their light was only a pale reflection of that which had shone upon them, and when these men in turn were gone, it may safely be said no imitators of Velazquez remained.

With Murillo the case was different. He founded a school, and left followers whose power was deeply felt during the succeeding ages. His imitators might be numbered almost by hundreds, and they were to be found in Seville even during the present century. Murillo's style was much more easily imitated than that of Velazquez. His merit was in representing familiar objects, or religious subjects, in a traditional manner. His Virgins and Saints were of a recognized type, and with Pacheco as a guide, there was no great scope for invention. What could be done, however, Murillo did. For the rigidity, and severe asceticism of the

previous age, he substituted freedom in drawing, ease and grace in composition, unexampled richness and harmony of coloring, and a religious elevation that no artist has surpassed. His coloring was not so difficult to imitate, and in this his disciples achieved their success, such as it was. The coloring of the School of Seville is what arrests the eye of the observer at once. It fixes itself in the mind, and charms the imagination. But the composition, and especially the drawing, are things for careful observation and study. And here is the stumbling-block of all the followers of Murillo. Although many have succeeded in imitating his colors with tolerable success, yet all have failed in drawing; by which test we may often detect the true from the false pictures.

This work would not be complete without some notice of those artists who have achieved a reputation, more or less extended, as pupils, disciples, or copyists of the masters whose works are here described. It has therefore been thought best to give a brief account of them, not aiming to supply an exhaustive history, for I may have more to say on this subject some future day, but only to notice them so far as may be useful in connection with the general subject with which this volume is concerned. It may sometimes be useful to know where to look for the works of these imitators, in order to compare their manner with that of their masters, and thus perhaps aid in detecting doubtful or spurious pictures.

I would gratefully acknowledge my indebtedness for assistance in preparing this catalogue, to the owners of the pictures named in it, some of whom have courteously supplied me with private memoranda containing information not otherwise attainable. Thanks are also due to J. C. Robinson, Esq., Her Majesty's Surveyor of Pictures; to Dr. J. P. Richter; to Messrs. Christy, Manson and Woods, of London; to M. Paul Lefort, of Paris; to Dr. Oskar Berggruen, of Vienna; to Don Federico de Madrazo, Director of the Museo del Prado; Don Francisco M. Tubino, Madrid; and to Don José María Asencio, of Seville.

I must ask indulgence for the errors that, despite all my efforts, have crept into this volume. I have already discovered some, and the critics will find more. They are usually due to carelessness in transcribing, or to inattention in proof-reading. When the character of the matter is considered, the numerous proper names, mostly foreign, the different languages from which the materials are drawn, and the nature of the matter itself, I hope the reader will be tolerant toward such imperfections as he may observe.

No. 9 EAST FIFTY-FOURTH STREET, NEW-YORK.



The dimensions of paintings are given usually in the measures of the country, preferably in centimetres, that scale being the most definite and generally known.

Measurements of engravings are given in inches and tenths of an inch, exclusive of margins and inscriptions.

The height of a picture or engraving always precedes the breadth.

*Right* and *left* refer to the spectator and not to the picture, unless otherwise expressed. There may, however, be exceptions to this rule, since some of the descriptions have, for convenience, been written out from engravings, instead of from the picture. *Front* signifies facing the spectator.

Pictures are usually full length unless otherwise expressed.

# THE WORKS OF VELAZQUEZ.

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## OLD TESTAMENT.

1. LOT AND HIS DAUGHTERS. **Lord Northwick**, Northwick Park, Worcestershire. Lot lies asleep on the ground with his head in the lap of one of his daughters, who points to Sodom in flames on the left; the other daughter is seated at her father's feet with her back turned; on the right is a large rock. Three figures, full length. 54 inches high, 70 inches wide.

From the **Orleans** Gallery. Sold in 1799 to Mr. Hope for £525. H. Hope sale, June 27, 1816. Lord Northwick sale, July 26, etc., 1859, No. 1686, £147, to the present Lord Northwick. Mentioned in Buchanan, *Memoirs of Painting*, i. 146. In the Lebrun sale, April 11, 1791, was a repetition, 9×12.5 inches.

Engraved by PH. TRIERE, line, 4.6×5.8 inches, in Couché, *Galerie du Palais Royal*, Paris, 1786–1808, 3 volumes, folio.

[The two galleries, one at Thirlestane House, Cheltenham, the other at Northwick Park, were formed by the second Lord Northwick. On his death, in 1859, the property descended to his nephew, by whom the collections were dispersed. The sale was conducted by Mr. Phillips, at Thirlestane House, and lasted 21 days. Besides furniture, gems, etc., the catalogue included about 1,506 paintings, which realized nearly £100,000, being, with the Fesch and the Soult sales, the largest of the century. Many of the pictures are praised rather than described in *Hours in Lord Northwick's Picture Gallery*, Cheltenham, 8vo (1843). Incomplete lists are given in Waagen, iii. 195; *Art Union*, 1846; and in W. Hazlitt, *Criticisms on Art*. Some copies of the sale catalogue contain printed lists of prices and purchasers' names.]

**2. THE FINDING OF MOSES.** **Earl of Carlisle**, Castle Howard, Yorkshire. A kneeling maiden holds up before the daughter of Pharaoh the infant Moses, who lies naked on a basket; other maidens stand around. Ten figures, full length, life-size.  $96 \times 120$  inches.

Selected by the Earl of Carlisle in the partition of the **Orleans** Gallery, at 500 guineas. Buchanan, *Memoirs*, i. 146. The authenticity of this and the preceding picture is doubtful. Dr. Waagen attributes the present work to Gerard Honthorst. *Treasures of Art*, iii. 319.

DE LAUNAY le jeune, line,  $6.1 \times 8.2$ , in Couché, *Gal. du Palais Royal*.

**3. JOSEPH'S COAT.** **Escorial**, Sala Vicarial 341. *La Tunica de Josef*. Jacob, in blue robe and brown mantle, sits on the right, in the shadow of his house; before him, on a pavement of black and white marble, stand five of his sons, two of whom hold the brown robe of their brother, the white lining of which is stained with blood; another son on the left is tearing his hair; on the rug at Jacob's feet stands a white dog barking. Six figures, life-size.

This picture and the *Forge of Vulcan* were executed by Velazquez during his first journey to Rome, in 1629-31, and both were evidently painted from the same models. They were brought by the artist to Spain and presented to the king, who esteemed them highly and placed them in the palace of Buen Retiro, but this one was afterwards sent to the Escorial. See Palomino, *Museo Pictorico*, iii. 330. It appears from an entry in the accounts of D. Francisco de Rioja, Prothonotary of Aragon, that in 1634 Velazquez was paid 1,000 ducats (11,000 reals, about 2,750 francs) for eighteen pictures, fifteen of which were by himself. Among them were the *Tunica de Josef*, the *Forge of Vulcan*, a portrait of D. Baltasar Carlos (probably one of those belonging to Sir Richard Wallace, No. 135 or No. 136), five flower-pieces, four small landscapes, and two bodegones; also a *Danae* by Titian, *Susannah* by Luca Cambiaso, and a work by Bassano. Zarco del Valle, *Doc. Inédit.*, p. 621.

This work has always been greatly esteemed, but has never been engraved. El Padre F. de los Santos (*Descripción del Real Monasterio de S. Lorenzo del Escorial*, Madrid, 1681, folio) devotes more than two pages to an account of it. An English translation of Padre de los Santos' book, by George Thompson, was published at London in 1760, with plates copied from those in the original volume.

J. LAURENT, photograph, No. 1510, Madrid.

**3a. The Cartuxa de Xeres.** In the Sacristy of this convent was formerly a picture of Job on the dunghill, convers-

ing with his friends. Cean Bermudez, *Diccionario*, v. 180; doubted by Ponz, *Viage*, xvii., 279.

**4. IMMACULATE CONCEPTION.** Bartle Frere, Esq., London. The Virgin, in violet robe and blue mantle, with joined hands and long hair falling on her shoulders, stands on a transparent globe, around and through which are seen a temple, ship, trees, fountain, etc.; twelve stars surround her head; she looks down. The face is plain, and has the air of a portrait. Earliest manner.  $54 \times 40$  in.

This and St. John (No. 19) are from the Convent of Carmelitas Calzados, at Seville. They were purchased in 1809 by Mr. Frere, H. B. M. Minister to Spain, from Dean Lopez Cepero. Mentioned by Cean Bermudez, *Dic. v.* 179; Stirling, *iii. 1450*; Jameson, *Madonna*, 49.

[Don Manuel Lopez Cepero, Dean of Seville and President of the Academy of Fine Arts, was a munificent and discriminating lover of art, to whose labors and enthusiasm is chiefly due the formation of the Museo Provincial of Seville, the second in importance in Spain. His house, No. 7, in the street now known, after several changes in the French fashion, as Plaza de Alfaro, was long the home of the distinguished Alfaro family, but it is interesting to the lover of art as being the one which it is commonly believed Murillo occupied during the later years of his life and at the time of his death. Here Dean Cepero brought together a vast collection of works of art, many of which still belong to his heirs. After his death a catalogue was issued, in 1860, comprising 878 numbers, and the pictures were offered for sale at fixed prices. Fifty of them were sent to Paris, where a sale was held Feb. 14, 1868, but most of the works were bought in.]

**5. CORONATION OF THE VIRGIN.** Museo del Prado, 1,056, Madrid. The Father bearing a globe, and the Son bearing a sceptre, both hold with their right hands a crown over the head of the Virgin; all are seated on clouds; above is the Dove; beneath are four winged heads, and two cherubs holding up the Virgin's robe. Latest manner.  $1.76 \times 1.34$ .

Painted for the oratory of the Queen in the palace at Madrid. Palomino (*iii. 335*) and Cean Bermudez (*Dic. v. 168*) think it was painted before, but D. Pedro de Madrazo (*Catalogo Mus. Prado*) believes it was executed after the artist's second journey to Italy. It is perhaps the best of his religious pictures; but Mrs. Jameson objects to the bald head of the *Padre Eterno* as "a gross fault in taste and propriety; because, though the loose beard and flowing white hair may serve to typify the 'Ancient of Days,' baldness expresses not merely age, but the infirmity of age." *Madonna 23*.

MASSARD, line,  $16 \times 12$ , at the Calcografia Nacional, Madrid. NARGEOT, line,  $5.5 \times 4$ , one of the cherubs omitted. A. JAMESON, etch., in the early editions of the *Madonna*, facing p. 26. F. FACHO, etch., in Alabern, *Galleria*. J. VALLEJO, etch., in *El Arte en España*, Vol. 1, 1862. GALVAN, etch., in *Grabador al Agua Fuerte*. Outline in Réveil, *Musée de Peinture*, xiv. 955. P. L. FEILLET,

litho., in *Colección Litográfica*. LLANTA, litho., 20.6×15.9. LLANTA, litho., 10.6×7.5. CHEVALIER, litho., 9.8×7.6. E. C. Cos, litho., in *Gal. Esp. del Bello Arte*.

**6. THE VIRGIN.** Sir Philip Miles, Bart., Leigh Court, Gloucestershire. She kneels, three-quarters left, with outspread arms, as if receiving the Annunciation. Full length, no accessories. 56.5×66 inches.

Exhibited at the British Institution, 1875.

Etched in the *Miles Gallery*.

**6a. The Cataneo Palace,** Genoa, of the *Artists of Spain*, iii. 1393, and by contains a picture of the Virgin and J. Dafforne in the *Art Journal*, 1849, Child. Mentioned in Stirling, *Annals* p. 16.

**7. THE ANGELS APPEARING TO THE SHEPHERDS.** 1.80×1.25.

Standish sale, No. 219 (No. 153 of the catalogue of the Standish Gallery in the Louvre), May 27, 1853, £399. W. Davenport Bromley sale, June 12, 1863, £225 15s. The Davenport Bromley catalogue says this is an early work, and that it was purchased by Baron Taylor for King Louis Philippe from the Count de Aguila (?). Stirling, iii. 1393; Waagen, iii. 380.

**8. ADORATION OF SHEPHERDS.** National Gallery, 232, London. The Virgin kneels on our left, supporting the infant Jesus, who lies on a crib; St. Joseph stands beyond, holding a staff; three shepherds kneel before the Child; the one on the right, with his left hand on the handle of a basket, holds up a fowl with his right hand; behind the shepherd is an old woman, bending forward; a girl enters a door on the right, with a basket on her head; in the foreground lie two sheep. Nine figures, full length. 91×66 inches.

Purchased about 1832 for £4,800 by Baron Taylor from the Conde del Aguila, in whose house in Seville it had remained since the time it was painted. King Louis Philippe sale, May 6, 1853, £2,050, to the National Gallery.

There have been some doubts as to the genuineness of this painting. Sir E. Head (*Penny Cyclopaedia*, art. *Velazquez*) thinks it may be a copy after Ribera; and, in fact, it is a close imitation of the style of that artist. M. Viardot says it should be restored to Zurbaran, *Musées d'Angleterre*, ed. 1860, p. 50. There is, however, no reason to doubt that it is an early work by Velazquez. Mentioned in Quilliet, *Dic. des Peintres Esp.*, 369; Standish, *Seville*, 186.

E. LINGÉE, outline, 11.6×9. On wood in *Illustrated London News*, Dec. 23, 1854; *L'Univers Illustré*, Dec. 19, 1861.

[King Louis Philippe possessed a collection of paintings by the old Spanish masters which was perhaps the largest ever brought together, as well as one of the

most important. Besides the specimens of other schools, it included six hundred and fifty-six Spanish paintings, being one hundred and forty more of that school than are to be found in the famous Museo del Prado at Madrid. The collection consisted of two parts. That known as the *Galerie Espagnole* was begun about 1835. The time was favorable for the work, political disturbances and the suppression of the religious orders having thrown vast numbers of paintings on the market. The principal agents and advisers of the king were Baron Taylor and M. Dauzats, the painter, and although they made many mistakes, their task was on the whole well executed.

The *Standish Gallery* was formed by Frank Hall Standish, of Duxbury Hall, Lincolnshire, an enthusiastic lover of Spanish art, who resided a long time in Spain, and wrote an agreeable and useful book, entitled *Seville and its Vicinity* (London, 1840, 8vo). His collection of drawings, which included that formerly owned by the Conde del Aguila, was probably the most extensive and valuable ever brought together, unless we may except that which was once in the possession of Cean Bermudez. Mr. Standish, dying in 1841, bequeathed to King Louis Philippe all his books, pictures, etc., "as a testimony of my esteem for a generous and polite nation, which is always ready to welcome travellers, and which I have always visited with pleasure and quitted with regret." There was a story that Mr. Standish had once offered to give his books to the British Museum and his pictures to the London National Gallery, accompanying the offer with a hint that the revival of a baronetcy which had once been in his family would be acceptable, and it was said that he left the property to the king of the French through pique at the manner in which Lord Melbourne, the then minister, received the suggestion.

Rooms were assigned for the exhibition of these two collections in the Louvre, the Galerie Espagnole being opened to the public in 1838, and the Standish Gallery in 1842. After the Revolution of 1848, the ex-king claimed the collections as his private property, and at the end of five years his claim was allowed. The pictures were hastily and carelessly packed, their surfaces pasted over with newspapers, and they were consigned to Messrs. Christie, Manson & Woods, of London. They arrived in an injured state; some were damaged by sea-water, many were without frames or with only narrow strips of gilt wood. They were badly catalogued, the circumstances and the times were unfavorable, and at the sale few of the objects realized their full value. The Galerie Espagnole was sold May 6, 7, 13, 14, 20, and 21, 1853, when 501 pictures produced £27,812 16s. 6d. At the Standish sale, May 27 and 28, 1853, the 244 pictures brought £9,859 19s. The drawings comprised 368 numbers, and were sold with the books of the ex-king at Paris, Dec. 6, etc., 1852.

There was another sale at Paris, April 28, etc., 1851, comprising modern pictures belonging to King Louis Philippe, from the Palais Royal and Neuilly.]

**8a. Émile and Isaac Pereire.** Adoration of Shepherds. A large painting Madrid. Burger, *Velazquez*, 290. This in the first manner. From the Urquaiz picture was not in the Pereire sale, 1872.

**9. ADORATION OF KINGS.** **Museo del Prado, 1,054.** The Virgin, wearing a red robe, blue mantle, and white scarf covering her head and neck, sits on a raised platform on our right, holding with

both hands the Child seated on her lap, heavily draped ; before them on the left are two kings kneeling, and one, an Ethiopian, standing, all with golden vases ; on the right is St. Joseph, on the left a servant. The date "1619" is inscribed on the stone beneath the Virgin's feet. Seven figures, full length. First manner.  $2.04 \times 1.25$ .

This is one of the earliest works of the artist, painted when he was but twenty years of age. It is not mentioned in any of the royal inventories, and nothing is known as to its history. Can it be the picture formerly in the possession of D. Francisco de Bruna, and described as the "Adoration of the Three Kings, who are painted as large as life, together with St. Joseph, la Virgen, el Niño, and a servant; the Child in swaddling-clothes; the background is obscure, and the shadows very strong; one of Velazquez's best pieces" (?) R. Twiss, *Travels in Portugal and Spain*, London, 1775, 4to, p. 308.

CAYETANO PALMAROLI, litho., in *Col. Lito.* E. C. Cos, litho., in *Gal. Esp.*

9a. **Don Aniceto Bravo.** Adoration of Kings; and Nativity, eight figures. Companions, somewhat less than life-size. *Sevilla Pintoresca*, 416.

[Don Antonio Bravo was a tradesman of Seville. Sir David Wilkie calls him a linen-draper. He combined with a love of trade a passion for art, and was so fortunate as to live at an unusually favorable period for the exercise of his tastes. The invasion of the French and the suppression of convents in Spain threw into the market great numbers of authentic and valuable pictures, and Don Antonio was always ready to increase his stores. He collected with such diligence and success that when he died he had in his house, No. 40 Calle de los Catalanes, more than 840 specimens, of which 377 were of the school of Seville. He had also during his lifetime sold many to English and other amateurs. His gallery passed to his nephew, Don Aniceto Bravo, whose widow dispersed it after her husband's death, about 1853.]

9b. Giovanni Lozano, Archbishop of Palermo, purchased from Prince Philibert, at Palermo, a Nativity, which he presented to the Cathedral of Plasencia when he became bishop there. It was

destroyed by a fire in the Chapter House in 1832. Ponz, vii. 110; Ford, *Hand-book*, i. 485.

9c. **Baron V. Denon.** Holy Family. The Virgin is on the right; the Child, seated in her lap, with a bouquet in his left hand, looks front; St. Elizabeth, kneeling on the left, supports St. John; St. Joseph stands behind, Landscape background. Five figures.  $60 \times 48$  inches. *Doubtful*. It was not in the Denon sale, 1826.

MAUZAISSE, litho., in Denon, *Mémoires des Arts*, iii. 326. VILLAIN, litho., reversed, in Chabert, *Gal. des Peintres*.

9d. **Chapel of the Barefooted Friars, Lima.** The Holy Family, life-size. One of his finest religious pictures. Nagler, *Künst. Lex.*

9e. **D. Julian Williams** formerly owned a Holy Family from the collection of Torrado. It afterwards passed to Russia. Standish, *Seville*, 186.

The painter, D. Antonio Torrado, is mentioned by Cean Bermudez as having a collection of pictures by the best artists of Andalusia and other schools. *Dic.i. xxii.*

9f. **Hospital de los Desemparados, Lima.** St. Joseph and the infant Jesus. Admirable. Nagler, *Künst. Lex.*

**10. CHRIST AFTER FLAGELLATION.** **Sir John Savile Lumley**, H. B. M. Minister at Brussels. The Saviour is seated on the ground with his wrists attached by a long cord to a column on our left; a ray of light proceeds from his head to the heart of a child, who kneels behind him, attended by an angel; instruments of the passion lie on the ground. Three figures, full length, life-size.

Purchased by Sir John, then Mr. Lumley, in Madrid, and brought to England about 1860, in which year it was exhibited at the British Institution. Praised in Jameson, *Our Lord*, and in Burger, *Velazquez*, 277.

E. J. P. [oynter], etch., in Jameson, *Our Lord*.

**11. CHRIST AT EMMAUS.** **Earl of Breadalbane**, Perthshire. The Saviour is seated with the two Disciples at a table. Three figures, full length, life-size.  $1.20 \times 1.58$ .

King Louis Philippe sale, No. 251, purchased from a canon at Seville, £235. Praised by Ford in *The Athenaeum*, May, 1853, p. 653, and by Stirling, *Velazquez*, p. 192, Paris ed. Doubted by Burger, *ibi*. p. 276.

**12. CHRIST ON THE CROSS.** **Museo del Prado**, 1,055. The Saviour is fastened with four nails to the cross; his feet rest on a billet of wood; his head falls on his right shoulder. Above is the trilingual inscription. Dark background, no accessories. Second manner.  $2.48 \times 1.69$ .

"At this time (1638) he painted a celebrated picture of Christ on the Cross, life-size, which is in the cloister of the convent of San Placido, in this city." Palomino, iii. 331. By some means this work came into the possession of the Countess of Chinchon, and adorned her oratory in the palace of Boadilla. It was sent by her to Paris, and was with other pictures advertised for sale in August, 1826. Through the exertions of the Duque de Villahermosa, the Spanish ambassador, and the Duque de Hijar, director of the Museum at Madrid, it was finally purchased in 1828 for 30,000 reals, it having been appraised in Paris at 20,000 francs. The Countess, however, died before the transaction was concluded, and her heirs refused to ratify the sale; whereupon the Duque de San Fernando, brother-in-law of the Countess, and one of her heirs, ended the controversy that had arisen by choosing the picture as part of his inheritance, and then ceding it to the king. While it was in the palace of Boadilla it was lengthened, in order to adapt it to the place it occupied in the oratory, and a skull and serpent were added at the bottom, which have since been removed. Quilliet (*Dictionnaire*, 374) says that Le Brun, whom he accompanied on his journey to Spain, authorized him to offer the monks of San Placido 20,000 francs for this work. M. Burger thinks the idea of this composition

is taken from a picture by Luis Tristan in the Salamanca gallery. See Blanc, *Peintres, Life of Tristan*. An old copy is in the Capuchin Church, Madrid, and a modern one by Paireon in the Ecole des Beaux Arts, Paris.

MURGUIA, line,  $10.1 \times 6.5$ , with skull and serpent beneath, and INRI above. J. A. S. CARMONA, line,  $11.2 \times 7.4$ , with skull, etc., at Calcografia Nacional. M. S. CARMONA, line,  $5 \times 3.3$ . J. BALLESTER, line,  $12.4 \times 7.6$ , 1776, with serpent, etc. ALLEGRE Y GORRIZ, line,  $60 \times 40$  cm., at Calco. Nac. B. MAURA, etch., in *Grabador al Agua Fuerte*. E. J. P [oynter], etch., in Jameson, *Our Lord*. R. C. BELL, etch., half-length, in Stirling, *Annals*. F. TAYLOR, litho., in *Col. Lito*. E. C. Cos, litho., in *Gal. Esp.*.

[The infant Don Luis Antonio de Borbon, son of Philip V., and brother of Charles III., was born in 1727. He became Archbishop of Toledo and Primate of Spain. In 1735 he was created a Cardinal, but resigned all his ecclesiastical dignities in 1746. He was married in 1776 to Doña Theresa Vallebriga, a lady of quality, by whom he had three children. I. Luis Maria, born 1777, who became Archbishop of Seville and of Toledo, and Cardinal in 1800. II. Maria Theresa, born 1782, married, in 1797, to Manuel Godoy, Prince of the Peace. III. Louisa, married to the Duque de San Fernando. The infant Don Luis obtained by purchase the Chinchon estates and titles which descended to his daughter, the wife of the Prince of the Peace, who became Condesa de Chinchon. It was this lady who in 1812 presented to Lord Wellington the rich collar of the Golden Fleece which had been worn by her father.]

12a. J. P. Weyer, of Cologne. Christ on the Cross.  $51.5 \times 40$  inches. Collection sold 1862.

12b. Desenfans Catalogue, 1802, No.

44. The Resurrection. Christ ascends amidst cherubs bearing a banner; beneath is the closed tomb. A sketch for an altar piece.

13. ST. ANTHONY THE ABBOT, AND ST. PAUL THE HERMIT. Museo del Prado, 1,057. St. Paul in brown and St. Anthony in white robe, seated before a grotto, raise their eyes and hands in thankfulness for the food which a raven is bringing them. On the left is seen another incident in their history; two lions are making a grave, while St. Anthony is praying over the dead body of his companion; a high rock fills the right of the picture; a broken landscape and a river in the background. Latest manner.  $2.57 \times 1.88$ .

One of the latest and most important of the religious works of the master. It was painted in 1659 for the Hermitage of San Antonio at Buen Retiro, and was valued at 300 doubloons in the inventory made at the death of Carlos III. in the year 1700.

F. BLANCHARD, litho., in *Col. Lito*. E. C. Cos, litho., in *Gal. Esp.* Photographs by J. LAURENT and by A. BRAUN.

**14.** ST. ANTHONY THE ABBOT, AND ST. PAUL THE HERMIT. An original sketch of the above. .68×.54.

King Louis Philippe sale, No. 408, from a private gallery in Madrid, £<sup>25</sup>. Mentioned in Stirling, *Annals*, ii. 678.

**14a.** General John Meade sale, at Christie's, June 26, 1847. Grand landscape, with St. Peter (?) and St. Paul, the hermits, beneath some rocks in the foreground. £3 10s.

[General Meade was for many years H. B. M. consul-general at Madrid, where he died in 1849. His cabinet contained some genuine and valuable specimens of the Spanish masters; but owing to the jealousy with which he had always guarded them, they were but little known, and sold for insignificant prices.]

**14b.** Lebrun sale, 1810. A repetition of No. 13, but without the secondary scene of the burial of St. Paul. 24.5×20.5 in. Called *Elie et Elisee*. 192 francs.

Engraved in Lebrun, *Recueil*, 129.

**14c.** Thomas Kibble, Esq., London, had a landscape with St. Peter and St. Paul, the hermits, 3×2 feet. From Baron d'Este collection, Paris.

**14d.** National Gallery, Dublin. St. Anthony of Padua, robed as a monk, holds in one hand a plate of shell-fish, and in the other a fish, which he is about to place in a tub of water where other fishes are swimming; opposite stands a young prince, with his hands raised in astonishment. Full length. 61×48 in.

Purchased in 1869 from James Whatman, who obtained it in 1851 from Mr. Anthony, a picture-dealer in London. British Institution, 1852, 1862. Manchester, 1857. Burger, *Velazquez*, 279.

**14e.** Aguado sale, March 20, 1843, No. 152. St. Apollonia attached to a stake, awaiting martyrdom. Nine figures. .28½×.21 cm. 500 francs.

[M. Aguado, having realized a fortune by his enterprise in commercial affairs,

received the title of Marquis de las Marismas in acknowledgment of his services in draining the marshes that bordered the Guadalquivir. Among his possessions was the chateau Margaux, and at his villa of Gros-C'Euvre Rossini composed the *Barbiere*. He died in 1842.

This gentleman patronized art with more liberality than taste or discretion, and was greatly imposed upon by dealers, who sold him, with many good things, a far greater quantity of trash. The extent to which he was deceived as to the value of his purchases may be judged from the fact that when, in 1839, he wished to insure the property contained in his Paris hotel, he made an inventory, in which he estimated the value of his works of art at 3,330,950 francs. Four years later they sold, with those purchased in the meantime, for 501,644 francs. The following are specimens of his mistakes: *Raphael*, St. John and St. Louis, valued at 25,000 francs; sold for 852 francs. *Do.* Two Young Persons, valued at 30,000 francs; sold for 805 francs. *Do.*, St. Michael, 100,000 francs; sold for 3,500 francs. *Correggio*, Massacre of the Innocents, 50,000 francs; sold for 1,000 francs. *Do.*, Deposition, 25,000 francs; sold for 470 francs. *Leonardo da Vinci*, Two Children, 50,000 francs; sold for 4,000 francs. *Titian*, Queen of Sheba, 40,000 francs; sold for 750 francs. *Domenichino*, Holy Family, 60,000 francs; sold for 1,250 francs. *Do.*, Galatea, 25,000 francs; sold for 580 francs. *Velazquez*, Death of Seneca, 40,000 francs; sold for 460 francs. *Do.*, Woman and Negro, 30,000 francs; sold for 1,200 francs. *A. Cano*, Christ and St. Peter,

50,000 francs; sold for 525 francs. *Rubens*, Diana, 100,000 francs; sold for 7,400 francs. *Rembrandt*, Two Beggars, 24,000 francs; sold for 1,300 francs.

The Marquis gave to the world, under the title of the *Galerie Aguado*, a series of engravings of some of his treasures. The work was intended to comprise 240 prints, but only 36 were published. The plates were subsequently sold, and probably fell into the hands of Virtue & Co. of London. Several of them were used in W. B. Scott, *Murillo*, London, 1873, 4to.

There were six sales of the Aguado pictures, of which the following is a list:

- 1841, April 22. Pictures, etc., from the Chateau de Petit Bourg. The pictures brought 84,261 f.; marbles, 35,000 f.
- 1843, March 20-28, at his hotel, No. 6 Rue Grange Batelière. 395 pictures and 50 marbles sold for 501,644 f. A list of the numbers and prices is given in *Cabinet de l'Amateur*, 1843, and in *Bulletin des Arts*, vol. 1.
- 1843, April 18. Second part of the collection. The sale produced 58,014 f.
- 1845, Dec. 19-20. Succession of Marquis de Las Marismas.
- 1865, April 10. Succession of M. Aguado; nine pictures brought 84,325 f.
- 1873, May 27. Vicomte Aguado sale.]

**15. ST. CARLO BORROMEO.** **Stafford House, Duke of Sutherland**, London. The saint appears to be presiding over a religious assemblage in an arched apartment. A sketch, with eight figures.  $22.5 \times 28.5$  inches.

British Institution, 1838.

**16. ST. CLARA.** **Earl of Dudley**, London. The saint, about six years of age, stands three-quarters right, with a palm in her right hand and a cup and saucer in her left; a blue drapery covers her dark robe; her hair is adorned with a crown of jewels; gray background. Half-length, life-size.  $30 \times 25$  in.

This is probably the picture sold, No. 35, **Salamanca** sale, June 3, 1867, "from the gallery of Don Sebastian Martinez,"  $76 \times 62$  cm., 38,000 francs. It is thought to be a portrait of Francisca, daughter of Velazquez, who was born in 1619, and who afterwards married J. B. Mazo. See Burger, in Blanc, *Peintres*, Life of Mazo; P. Lefort, in *Gaz. B. Arts*, November, 1879.

[DON SEBASTIAN MARTINEZ, of Cadiz, Treasurer-General of Spain, possessed in the last century the finest private gallery in the Peninsula. He was a great friend of Ponz, who says he surpassed all others in the extent and choiceness of his collection, which comprised more than 300 pictures, including works of Titian, Leonardo da Vinci, Velazquez, Murillo, Cano, and others. Besides these, he had many drawings, rare engravings, books of the fine arts, statues, etc., all of which he liberally threw open to the amateur and student. It would seem that his collection included part or all of that which had belonged to D. Antonio Murcia, who was the first to bring together in Cadiz originals by Murillo, Cano, Luis de Vargas, Ribera, Tristan, Orrente, and others. These works appear to have passed to the Marqués de la Cañada, of Puerto de Santa Maria, and after his death to another person,

from whom they came into the possession of Señor Martinez, whose heirs disposed of them to D. Manuel de Leyra. They afterwards came to England, where doubtless they still remain, though few of them can be identified. See Ponz, *Viaje*, xviii. 20, etc.; Cean Bermudez, *Dic.* i. xxi. note; Conca, *Descrizione della Spagna*, iii. 320; Twiss, *Travels in Spain*; Davies, *Murillo*, lxxxiv., note, etc.

THE MARQUÉS DE SALAMANCA, having acquired a great fortune by railway and other speculations, turned his attention to the fine arts, which he patronized liberally and with taste. In the magnificent palace which he built on the Prado in Madrid, and in his country house of Vista Alegre, he brought together a large and valuable collection of works, chiefly of the Spanish school. His most important acquisition was the gallery of D. José de Madrazo, the catalogue of which (Madrid, 1856, 8vo) enumerates 696 specimens. The Marqués fell into difficulties. His stately mansion is now occupied by a bank, and his pictures are dispersed. The first sale took place at Paris, June 3 to 6, 1867, when 233 pictures realized 1,632,000 francs. The second sale, Jan. 23, 1875, included, among others, many works which had been unsuccessfully offered at the first sale.]

**17. ST. FRANCIS BORGIA. Stafford House.** In a handsome white dress, with his plumed hat in his hand, he presents himself reverently before St. Ignatius Loyola, who, in black dress, advances to receive him; behind St. Francis, on the left, two attendants and the head of his black horse are seen; behind St. Ignatius stand three priests in a doorway, which discloses a landscape; architecture on the left. Eight figures, life-size. About 70×50 in.

This picture was captured in Spain by Soult, who sold it in 1835, with Abraham and the Angels and the Prodigal Son, both by Murillo, to the Duke of Sutherland for 500,000 francs. (See Murillo, No. 1.) Stirling praises it highly, and suggests that it may have been executed by order of the Cardinal Archbishop Borgia, or at the request of Pacheco for his friends, the Jesuits of Seville. *Annals*, ii. 678. The scene represents the arrival of St. Francis Borgia at the Jesuits' College in Rome. Mrs. Jameson suggests that one of the companions of St. Francis is Laynez. A copy is in the chapel of St. Francis Borgia, in the collegiate church of Logroño.

**17a. St. Francis de Paul crossing the sea.** Formerly in the Carmelitas Descalzos, Madrid. Considered by some to be an early Velazquez. Ponz, v. 251.

**17b. St. Francis de Paul** with a crook, holding with both hands a paper, inscribed, "Caritas." Bust, oval. Doubtful. J. G. DE NAVIA, line, 5.6×4.2, at Calco. Nacional.

**17c. Louis Philippe** sale, 1853, No. 490 (288). St. Isidore, the laborer. From a private collection in Madrid. .87×.73. £15 10s.

**17d. Don A. Bravo.** St. Jerome, half-length, in prayer, contemplating a skull which he holds in his hands, and turning his head to listen to a trumpet. *Sevilla Pinto*. 416.

- 17e. Walsh Porter sale, March 22, 1803, St. Jerome, £31 10s. (Jennings). [There were three Walsh Porter sales, viz., March 22, 1803; April 14, 1810; May 6, 1826—all at Christie's.]
- 17f. Duc d'Aumont had a St. Jerome. Very beautiful. Chabert, *Gal. des Peint.*
- 17g. Lord Northwick sale, No. 1,092. Head of St. John Baptist in a charger, £22 1s. (Lord Lindsay). Attributed to Zurbaran by Waagen, *Treasures of Art*, iii. 204, and to an excellent Spanish painter by Mrs. Jameson, *History of Our Lord*, i. 301.

**18. ST. JOHN SEATED IN THE DESERT.** 1.40×1.06.

Standish sale, 1853, No. 93, attributed to the "School of Murillo," £79 10s. (Anthony). Purchased from Julian Williams. Standish, Seville, 186. Praised by Head in *Foreign Quarterly*, xxvi. 257, and by Stirling, *Velazquez*, Paris ed., 192. Both these authors consider this to be a genuine early work by Velazquez. "It is Velazquez's well-known rustic model converted into St. John. The picture was considered, when in Seville, older than the Nativity. The landscape in which the saint is seated is admirable. Its originality cannot be doubted." Richard Ford, in the *Athenaeum*, May, 1853.

A St. John, "from the Standish collection," was exhibited at Manchester, 1857, No. 795, by R. P. Nichols.

18a. Louis Philippe sale, 407, St. John, half-length, life-size, .97×.68. £35 (Hickman).

**19. ST. JOHN THE EVANGELIST.** Bartle Frere, Esq. He is seated, in white robe and violet drapery, writing the Apocalypse; an eagle on his right; the Virgin is dimly seen in a small glory above. 54×40 in.

Companion to the Immaculate Conception, No. 4, which see.

19a. Death of St. Joseph, Hermitage, St. Petersburg. The saint lies on a couch, strongly foreshortened, his feet front; he turns his head toward the Saviour, who stands by his side; the Virgin is on the other side, resting her head on the pillow; four winged heads above. Three figures, half-length. 39×58 in.

From Houghton Gallery. Appraised by West and Cipriani at £200. It is not by Velazquez, and has been withdrawn from the gallery and placed in the Chancellerie of the Hermitage. In the Louvre (Dessins No. 685) is a draw-

ing for this picture, attributed to Velazquez, drawn with a pen, and washed with bistre; round top, .12×.20. It was bought, with two other drawings, for 60 livres, at Mariette sale, 1775.

ALEX. BANNERMANN, line, 9×14, in *Houghton Gallery*. MICHEL, line, 4×6, in some copies of the *Houghton Gallery*. PODOLINSKI, outline, in Camille de Geneve, *Galerie de l'Hermitage*. HIP. ROBILLARD, litho., in *Gal. Imp. de l'Hermitage*. MADAME SOVER, outline, in *Journal des Artistes*, No. vi., Paris, 1841.

**20. ST. PETER DELIVERED.** Francis Cook, Esq., Richmond Hill, Surrey. On the right the saint, in yellow drapery, is being raised

from the ground by an angel, who enters the prison clad in white robe and red mantle; on the left three guards lie asleep; a staircase leads to a door in the background. 55×74 in.

An early work, in the manner of Alonzo Cano.

- 20a.** **Louis Philippe** sale, 202. St. Peter. Half-length, life-size, .95×.84. From a private collection in Madrid. £4 10s.
- 20b.** **Louis Philippe** sale, 406. St. Peter's Repentance. Half-length, life-size, .95×.84. From a private collection in Madrid. £11. (Drax.)
- 20c.** **Viscount Powerscourt.** St. Peter Denying Christ. British Institution, 1837.
- 20d.** **Stockholm Museum,** 766. St. Roch seated, with a staff in one hand and his hat in the other; near him is seen the head of a dog. .42×.34. A fine sketch, but not by Velazquez.
- 20e.** **Marquis de Santa Maria,** Lima. St. Sebastian. Nagler, *Künst. Lex.*
- 20f.** **J. S. W. S. Erle-Drax, Esq.** St. Stephen Stoned. Presented by the Queen of Naples to her secretary, Mr. Oates, who sold it to Charles O'Neil, from whom Mr. Drax purchased it.
- 20g.** **Salamanca** Gallery, Madrid. A female saint, with a palm. Burger, *Velazquez*, 265.
- 20h.** **Wynn Ellis** exhibited "A Saint," at British Institution, 1859. "St. Faustina" sold at his sale, June 17, 1876, £9 9s.
- 20k.** **Prince of the Peace,** Rome. A martyr, in a red dress. One of the finest pictures in the collection; the tone and execution most superb. Sir D. Wilkie. Life by Cunningham, ii. 257.

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**21.** **THE MAIDS OF HONOR.** *Las Meninas.* **Museo del Prado,** 1062. In the studio of the artist, a chamber in the Old Palace or Alcazar at Madrid, Velazquez stands on the left before an easel, painting the united portraits of Philip IV. and his wife Mariana, which are seen reflected in a mirror; he holds a palette and brushes, and suspends his work, while he turns his face to the spectator; the infanta Margarita Maria, a child four or five years of age, afterwards wife of the Emperor Leopold, is listening to Doña Isabel de Velasco, daughter of D. Bernardino Lopez de Ayala y Velasco, Conde de Fuen-salida, and is receiving a glass of water which is handed to her on a salver by Doña Maria Agustina, daughter of Don Diego Sarmiento; two dwarfs, Nicolasito Pertusano and Maria Barbola on the right, are playing with a dog; Doña Marcela de Ulloa, habited as a nun, is conversing with a *guarda damas*; José Nieto, Aposentador de la

Reyna, is entering the chamber by a flight of steps seen through an open door in the rear. Among the pictures which adorn the wall of the chamber is Apollo and Pan, by Rubens. Nine figures, less than life-size. Latest manner.  $3.18 \times 2.76$ .

This work, one of the most perfect fac-similes of nature that art has ever produced, and which Giordano called *la teología de la pintura*, is among the latest productions of the artist. It was painted in 1656, and is described at length by Palomino (iii. 342), to whom we are indebted for the names of the persons represented. It is unglazed, and is executed in a broad, bold style, so that we can follow almost every sweep of the brush. The lighting of the scene by four windows on the right, and a door in the rear, presented unusual difficulties over which the painter has triumphed with remarkable genius. There is a pretty tale that the red cross of Santiago on the breast of the artist was painted by the King himself. The story is mentioned by Palomino, who, however, asserts that the cross was placed there by command of the King after the death of Velazquez. It was not until 1659, three years after the picture was painted and the year before his death, that Velazquez was made a Knight of Santiago. The portrait here given is the most authentic we have of the artist, and it has been etched by M. Saint Raymond for this catalogue. In the inventory made at the death of Carlos II., in 1700, this canvas was valued at 10,000 doublons. It was slightly injured by the fire which destroyed the Alcazar in 1734, and was restored by Juan de Miranda. D. José Nieto, whose portrait appears in this picture, was a competitor with Velazquez for the post of *Aposentador de Palacio*, as appears from a document dated February 16, 1652, published in Zarco del Valle, *Doc. Inédit.*, 402.

F. GOYA, etch.,  $14.4 \times 12.3$ . Only five impressions are known: I. In the Royal Collection at Berlin, said to be from Cean Bermudez; a double impression, red on one side and black on the other. II. In the Biblioteca Nacional, Madrid, from D. V. Carderera. III. Belonged to Lord Cowley. IV. Sir W. Stirling-Maxwell; purchased at Charles Morse sale, July 4, 1873, for £10. V. In the British Museum, purchased from Colnaghi in 1860 for £21. According to Señor Carderera, Goya destroyed the copper, it having been injured by leaving too long in the acid in the endeavor to strengthen the tones by rebiting. He adds that he saw in the possession of General Meade the only impression made after rebiting. Goya's drawing in red crayon, made for this etching, belonged to Cean Bermudez. *Dic. v. 172.* B. MAURA, etch.,  $9.4 \times 7.9$ , in *Grabador al Ag. Fuerte*. P. AUDOUIN, line,  $18.2 \times 15.4$ , 1799, at Calco. Nacional. C. NANTEUIL, lith., in *Joyas Pint.* E. C. COS, litho., in *Gal. Esp.* JUAN MARTINEZ, lith., about  $12 \times 10$ . Outline in Réveil, *Musée de Peint.* xiv. 971. On wood in *La Ilustracion Esp. y Amer.* March 30, 1877.

**22. THE MAIDS OF HONOR.** Walter Ralph Banks, Esq. Kingston Lacy, Dorset. An original sketch of the above, with variations. The head of the artist himself is reflected in the mirror, and the King is seen in the doorway.  $56 \times 48$  inches.

Purchased by J. W. Bankes about the beginning of this century, from the heirs of Jovellanos. Mentioned by Cean Bermudez, *Dic.* i. xxiv. and v. 172. British Institution, 1823, 1864; Royal Academy, 1870.

*El Artista* (i. 14) asserts that the heirs of Jovellanos still had in 1835 the sketch mentioned by Cean Bermudez. (?)

**23.** THE SPINNERS. *Las Hilanderas. Museo del Prado,* 1061. The scene passes in the Royal Tapestry Manufactory of Santa Isabel, at Madrid. In the foreground an old woman at her spinning-wheel turns her head to speak to a girl behind her, who is drawing back a red curtain; a girl in the centre, carding wool, suspends her work to observe a cat sleeping at her side; another, on the right, winds yarn from a reel; behind her is one entering the chamber with a basket; in an alcove in the background are three ladies examining a piece of tapestry. Eight figures. Latest manner. 2.20×2.89.

This masterpiece of Velazquez was painted about 1656 and was formerly in the palace of Buen Retiro. "Parece no tuvo parte la mano en la ejecucion, sino que se pinto con sola la voluntad," Raphael Mengs, *Carta al Autor*, in Ponz, *Viage vi.* 225. A copy by Collier is in the École des Beaux Arts, Paris.

MILIUS, etch., 9×12.1 in *L'Art*, 1874, t. iv. GAUJEFAN, etch., in *Gaz. B. Arts*, January, 1880. GALVAN, etch., 8.2×11, 1875, in *Grabador al Ag. Fuerte*. B. MAURA, etch., 12×16, 1870, at Calco. Nacional. E. C. Cos, litho., in *Gal. Esp. Outline in Réveil, Musée de Peint.* On wood in Blanc, *Peintres*, and in Scott, *Murillo*.

**23a.** É. and I. Pereire, Paris, had a repetition of the above with changes. Two of the heads are seen front instead of in profile; the arms and hands have not the same movement; there are more figures in the background; a vase is introduced in place of the cat. From Urquiza gallery, Madrid. Burger, *Velazquez*, 290. According to M. P. Lefort, this is a modern fabrication by Eugenio Lucas. *Gazette des Beaux Arts*, Nov. 1881, p. 406.

**24.** THE FAMILY OF VELAZQUEZ. *Belvedere S. VII., No. 14.* Vienna. In a well-lighted chamber are seen twelve figures which are commonly said to represent the family of Velazquez. Juana, his wife, is seated in the foreground with two children standing at her knee; on the left is her daughter Francisca with three other children; Juan Bautista Martinez del Mazo, the husband of Francisca, stands on the extreme left with a young man who is called a younger brother of Juana; a green curtain behind them bears a coat of arms consisting of an arm holding a mallet; Velazquez, in an alcove in the rear, with

his back to the spectator, is painting a portrait of a lady ; a servant approaches him with a child. Figures two-thirds life-size.  $1.50 \times 1.71$ .

J. KOVATSCH, line, in Haas, *Gal. de Vienne*. W. UNGER, etch.,  $8.3 \times 10$  in *Gemälde Gal. in Wien*.

Stirling (*Annals*, ii. 671) considers this the most important work of the master out of Spain, and upon it he founds the conjecture that Velazquez had at the time it was painted four sons and two daughters. The writer, however, is unable to concur in this opinion, and he confesses that he cannot recognize in the picture either the hand or the family of Velazquez.

Juana, the wife of our artist, is represented as about thirty years of age, and the mother of six children, of whom the eldest is not less than twenty years old. The records that have come down to us concerning the kindred of Velazquez are scanty, but the following facts are well authenticated. His marriage took place the 23d day of April, 1618, and the fruits of this union were two children : Francisca, who was born May 18, 1619, and Ignatia who was baptized January 29, 1621, *in extremis*. That the latter died young is certain, since Francisca, at the time of her marriage with Mazo, in 1634, was styled the only daughter of Velazquez. There is neither record nor tradition of any other children than these. Pacheco is not known to have had any other child than Juana, who married Velazquez. See Asencio, *Pacheco*, 27. Zarco del Valle, *Doc. Inédit*, 401, 410. Mazo had several children, *muchos hijos*, but Cean Bermudez mentions the names of only two, Gaspar and Baltasar. His wife Francisca died in 1658 or earlier.

The artist whom we see at his easel shows us only his back, and it is difficult to recognize the figure of Velazquez, who, judging from his portrait in the *Meninas*, was not so tall or thin as the person shown in the above picture. The face of the young man called Mazo does not in the least correspond with the portrait of him by Esteban March in the Museo del Prado, No. 779, which is engraved in part in Blanc, *Peintres, art. Mazo*, and which shows him to have been a thin, spare man. Nor does the portrait of Juana resemble that in the Museo del Prado, which commonly passes for the wife of Velazquez. See post No. 261. After careful consideration, the writer is inclined to believe that the coat of arms displayed in the above painting is the punning signature of the painter, Mazo, whose name signifies a mace or mallet ; that the artist standing before the easel is Mazo himself, and that the scene depicts the family, not of Velazquez, but of his son-in-law with his *muchos hijos*, or possibly the family of some friend or patron of Mazo ; and this opinion is strengthened by the fact that the style of the work recalls the pupil rather than the great master.

**25. MEETING OF ARTISTS. Louvre, 554,** Paris. Thirteen persons in picturesque costume, divided into three groups, stand in varied attitudes, engaged in animated conversation ; among them, it is thought, the portraits of Velazquez and Murillo may be recognized.  $.47 \times .77$ .

This picture, known as the *Conversation of Velazquez*, was presented to the Duchess of Alba, by Don Gabriel, son of King Carlos III., whose mark is on the canvas. After the death of the Duchess in 1801, her pictures were sold, and this

one fell into the hands of a refugee, from whom it was purchased in 1827 by the **Marquis de Forbin-Janson**, at whose sale, May 2, 1842, it was withdrawn at 5,800 f. It was purchased from M. Laneuville in 1851, for 6,500 f.

ED. MANET, etch., 9.6×15, reversed. G. W. THORNLEY, litho., 10×16, 1879. On wood, in Blanc, *Peintres; Art Journal*, 1852, p. 364; Scott, *Murillo; Gaz. B. Arts*, Sept. 1879; J. F. Robinson, *Great Painters*.

**26. A DEAD WARRIOR.** Called *Orlando Muerto*. **National Gallery**, 741, London. The paladin Roland, invulnerable to the sword, was squeezed to death at the battle of Roncesvalles, by Bernardo del Carpio. His body lies extended across the canvas, the right hand on his breast, the left at his side; a brass lamp hangs suspended from a branch growing from the rock above; a skull and bones near his feet. 41×65 inches.

Purchased at the **Pourtalès** sale, March 27, 1865, for 37,000 f. The catalogue of that sale says it was formerly in one of the royal palaces of Spain, but it is not mentioned by any of the old authors, nor in any of the royal inventories. However striking and admirable the picture may be, its authenticity must be considered doubtful. In the collection of M. Cremer, at Brussels, is an old copy which was bought at a sale in Paris as an original. F. Reiset, in *Gazette Beaux Arts*, June, 1877. Stirling, *Annals*, 680.

FLAMENG, etch., in *Gaz. B. Arts*, 1865.

**26a. Lord Northwick** sale, 1859, and his brother. In the copy, Velazquez No. 258. Four Philosophers, a copy of is substituted for Rubens' brother. From the picture by Rubens in the Pitti Gallery, No. 85. The original contains the Urquijo Gallery, Madrid; brought to England by the Duke of San Carlos. £37 6s. (Capt. Ridgway).

**27. BACCHUS.** *Los Borrachos*, or *Los Bebedores*. **Museo del Prado**, 1,058. The half-naked Bacchus, crowned with vine-leaves, sits enthroned on a cask, and smiles as he places a leafy crown on the head of a young soldier who kneels before him; on the left is a peasant seated, and another, naked and crowned, reclining on a bank with a cup in his hand; on the right, five jovial peasants, one of them laughing, observe with interest the comical ceremony. Landscape background. First manner. 1.65×2.25.

Stirling assigns this work to the year 1624, founding his opinion on the signature to the sketch owned by Lord Heytesbury. But the authenticity of that signature may be questioned, since it was not customary for Velazquez to sign even his

finished works, much less his sketches. Moreover, it is certain that the payment of 100 ducats (275 francs) for the above painting was not made until five years later than that date, as appears from a document still preserved in the Royal Archives of Spain, dated July 22, 1629. "Diego Velazquez pintor. Cargo de quatrocientos ducados en plata, Los trescientos a cuenta de sus obras, y los ciento por la de una pintura de Baco que hizo para servicio de S. M." *Gaz. B. Arts*, Nov. 1879, p. 421. According to M. Quilliet, the picture was taken to Paris by the French. *Dictionnaire*, 369. An old copy is in the Museum at Naples.

The subject, style, and coloring offer some resemblance to the celebrated picture of Silenus in the Naples Gallery, painted by Ribera in 1626. The scene is irresistibly comical, and the success of the artist in seizing a laugh and fixing it on the canvas, without converting it into a grimace, is an unparalleled triumph of skill.

VELAZQUEZ (?), etch., 11×14. Signed *Diego Velazquez, ft.* 7 figs. only. Mentioned in Nagler, *Künst. Lex.*, and in Andressen, *Handbuch*. F. GOYA, etch., 11.5×15.4, 1778; rare; the copper is lost. H. ADLARD, etch., after Goya in Stirling, *Annals*. ALABERN Y FATJO, etch., 5.1×7. PINEDA, etch., in *Grab. al Ag. Fuerte*. A. MASSON, etch. in *Gaz. B. Arts*, Sept. 1879. M. S. CARMONA, line, 14.1×20.3, at Calco. Nacional. A. BLANCO, litho., in *Col. Lito*. C. NAUTEUIL, litho. in *Joyas Pint.* D. VALDIVIESO, litho., 10.8×14.5. E. C. COS, litho., in *Gal. Esp.* JUAN MARTINEZ, litho., 10×14. Outline in Réveil, *Musée de Peint.* On wood in Blanc, *Peintres*; Scott, *Murillo*; *Art Journal*, Dec. 1852; Viardot *Hist. of Painting*; Wurzbach, *Klassiker der Malerei*.

**28. BACCHUS.** Lord Heytesbury, Wilts. A sketch of the above somewhat varied; there are but six figures; among them a negro; the kneeling figure is fully draped. Signed "Diego Velazquez, 1624." 32×39 inches.

Purchased from Simone, a picture dealer at Naples. Waagen, iv. 387. Stirling, 597.

**29. TWO PEASANTS.** Robert S. Holford, Esq., London. A peasant holding a bowl in his hands, and another peasant looking over the left shoulder of the first. Sketch of two figures in the picture of Bacchus, No. 27. Oval, 27×33 inches.

Purchased from L. Viardot. Mentioned in *Annuaire des Artistes*, 1861, p. 135.

**30. ESOP.** Museo del Prado, 1,100. An old man with a coarse gray garment fastened about his middle, stands front, with a parchment folio in his right hand; his left is thrust into the bosom of his dress; on the ground is a tub. Full length. Latest manner. 1.79×.94.

This picture and its companion, Menippus, No. 32, were probably painted by command of Philip IV. for the royal palace. Though greatly celebrated, especially

through engravings, they are not of the highest quality. Mr. Ford says Esop looks more like a shirtless cobbler than a philosopher. *Handbook* ii. 689. A copy by Prévost is in the Ecole des Beaux Arts, Paris.

F. GOYA, etch., 11.8×8.5, 1778, at Calco. Nacional. There exist, I. Proofs before letter. An impression with the etching of D. Baltasar Carlos on the back, sold at His de la Salle sale, 1856, for 45 f., and is now in the collection of Sir W. Stirling-Maxwell. II. Inscribed *Esopo el fabulator*, etc., with the names of the artists. A copy is in the Biblioteca Nacional, Madrid. III. Prints inscribed *Sacada*, etc. The modern impressions of all Goya's etchings after Velazquez may be distinguished by their being on very white vellum paper. Sir W. Stirling-Maxwell bought Goya's drawing for this etching at Charles Morse sale, July 4, 1873, for £2.5. C. ALABERN, etch., in Alabern, *Galleria*. LAGUILLERMIE, etch. (11.3×6.3). GALVAN, etch., in *Arte en España*, vol. ii., and in *Grab. al Ag. Fuerte*. FRANCH, etch., unpublished. M. ESQUIVEL, directed by F. Muntaner, line, 19×9.5 at Calco. Nacional. SOULANGE TESSIER, litho., in *Joyas de la Pint.* E. C. Cos, litho., in *Gal. Esp.* On wood in *L'Art*, Dec. 1878, and in *Illustracion Esp.*, Sept. 16, 1873.

**31. MARS. Museo del Prado, 1,102.** A naked figure seated with blue drapery covering his middle, and red drapery at his side; a helmet on his head, and pieces of armor at his feet; his chin rests on his right hand; light brown background. Latest manner. 1.79×.95.

Probably painted after the second journey of Velazquez to Italy. It is first mentioned in the royal inventory in 1772. A drawing in red chalk, formerly in the Jovellanos collection, is in the Royal Institution at Gijon.

J. VALLEJO, etch., 8.2×4.5, reversed, in *El Arte en España*, vol. i. PINEDA, etch., in *Grab. Ag. Fuerte*. G. R. LE VILLAIN, line, 17×9.1, 1797, at *Calco. Nac.* Madrid. V. LOUTREL, litho., in *Joyas Pint.* E. C. COS, litho., in *Gal. Esp.*

**32. MENIPPUS. Museo del Prado, 1,101.** An old man stands turned to the right, looking front, wearing tattered garments, and a cloak which he holds to his breast with his left hand; a jar, book, and roll of parchment are on the ground before him; behind him an open folio. Companion to No. 30. Latest manner. 1.79×.94.

Fortuny made a large copy of the bust of this picture, which hung in his studio for many years. A copy by Prévost is in the Ecole des Beaux Arts, Paris.

F. GOYA, etch., 11.9×8.6, 1778, at Calco. Nacional. There exist, I. Proofs before letter. An impression was in Paul Lefort sale, January 28, 1869. II. Inscribed *Menippo filosofo*, etc., with artists' names. III. Inscribed *Sacada*, etc. LAGUILLERMIE, etch. (11.4×6.3). V. LHUILIER, etch., 12.2×6.3, in *L'Art*, t. xii. 1878. B. MAURA, etch., in *Grab. al Ag. Fuerte*. FRANCH, etch., unpublished. M. ESQUIVEL, directed by F. Muntaner, line, 19×9.5, at Calco. Nacional. SOULANGE TESSIER, litho., in *Joyas Pint.* E. C. COS, litho., in *Gal. Esp.* On wood in *Gaz. B. Arts*, Aug. 1880.

**33. MERCURY AND ARGOS.** **Museo del Prado, 1,063.** Argos reclines against a rock on the right, asleep; Mercury, bearing a sword, approaches stealthily on his knees, and is about to dispatch the slumberer; Io lies behind them in the form of a cow. Latest manner.  $1.27 \times 2.48$ . The height was formerly only .83 cm.

This picture, and a companion representing Apollo flaying Marsyas, now lost, are mentioned in the inventories of the old palace at Madrid.

JOSÉ VALLEJO, etch.,  $3.6 \times 10$ , in *El Arte en España*, 1862. GALVAN, etch., in *Grab. al Ag. Fuerte*. E. C. COS, litho., in *Gal. Esp.*

**34. VENUS AND CUPID.** **Robert Morrit, Esq., Rokeby Park, Yorkshire.** The Goddess, entirely naked, reclines at full length on a purple couch; her back is turned to the spectator; her head is slightly raised, and we see her face reflected in a mirror held by Cupid, who kneels on the couch near her feet; behind her hangs a green and crimson drapery. Full length, life-size. Latest manner.

This is one of the very few representations of the undraped form produced in Spain, where the Inquisition, as Palomino informs us, decreed a penalty of 1,500 ducats besides excommunication and a year's exile against the painter of an *immodest* picture. The style indicates that it was executed in the last years of the life of Velazquez. We know that he painted two pictures of this character, Venus and Adonis, and Psyche and Cupid, both of which,  $1 \times 1\frac{1}{2}$  varas in size, were inventoried in the Alcazar at Madrid, *Salon de los Espejos*, in 1666, 1686, and 1700.

After that date they disappeared, and doubtless both were in the Palace when it was destroyed by fire on Christmas night, 1734. The Venus and Adonis must have perished in the flames, for we hear nothing of it after that time. The Psyche and Cupid was probably saved. In support of the supposition that it was the picture above described, it may be observed that the canvas is black near the head of Cupid, an effect that may be attributed to the action of great heat. After the fire, as Charles III. had but little love for art, especially for the school of Velazquez, it is not difficult to believe that he parted with this painting to the Duke of Alva, in whose possession it was first noticed by Ponz in 1776. "Entre algunos quadros de Velazquez es muy celebrada la Venus eschada de espaldas, cuya cara se ve en un espejo, que se finge ácia donde mira la figura." Ponz, *Viage* v. 302. It is also mentioned by Conca, *Descrizione della Spagna*, Parma, 1797, 4 vols. 8vo, vol. ii. 236, and in Cean Bermudez, *Diccionario*, i. xxiii. This picture and a companion, A Sleeping Nymph, by Titian, were bought by Mr. Wallis from the Prince of the Peace in 1813, and were in Mr Buchanan's hands for sale. Mr. Morrit purchased the Venus and Cupid on the recommendation of Sir Joshua Reynolds for £500. The Titian is said to have been returned to Spain. See Buchanan, *Memoirs*, ii. 243; also a long and interesting account by D. Pedro de Madrazo in *La Illustracion Esp. y Amer.*, Nov. 8, 1874. Exhibited at Manchester, 1857.

Engraved on wood in *La Illust. Esp. y Amer.*, Nov. 8, 1874.

**35. THE FORGE OF VULCAN.** **Museo del Prado, 1,059.** Apollo, whose nakedness is only partly covered by a yellow mantle, enters the smithy of Vulcan and narrates to him the infidelity of Venus; the injured husband suspends his work at the anvil to receive the astounding news; four Cyclops on the right cease their labors to listen to the scandal. Greyish background; six figures. Second manner.  $2.23 \times 2.90$ .

Painted in Italy in 1629-31. It is evidently after the same models as *La Tunica de Josef*, No. 3, which see.

GLAIRON, line,  $15.2 \times 20.8$ , 1798. ENRIQUEZ, line,  $16 \times 21$ , at *Calco, Nacional*. ALABERN Y FATJO, etch.,  $5 \times 6.6$ . J. JOLLIVET, litho., in *Col. Lito*. E. C. COS, litho., in *Gal. Esp.* D. VALDIVIESO, litho.,  $11.5 \times 14.6$ . Outline in *Réveil Musée*.

**35a. Arthur H. Smith-Barry, Esq.,** Marbury Hall, Cheshire. Cupid in the open air with small, dead birds; near him are two ducks; in the foreground, cabbages and a melon. Waagen, iv. 410. J. Smith-Barry, Esq., exhibited at Manchester in 1857, Cupid seated on a wall surrounded by game; attributed to Preti.

**35b. Comte Maison,** Paris. Cupid overturning a statue and an altar dedicated to Pan; the flowers which adorned it are scattered on the ground. Blanc, *Peintres, Life of Velazquez*, p. 15. *Annuaire des Artistes*, 1861, p. 132.

**35c. In the Choiseul, Prince de Conti, and Menageot sales were a Danae and a Mars and Venus.** See Blanc, *Danae* and *Mars and Venus*. See No. 14e note.

*Trésor.* They were probably not by Velazquez, and have disappeared.

**35d. Calonne** sale, March 22, 1795. Satyrs, with a tigress and her young. Sold as a Murillo for £157 10s. Resold April 27, 1795. Sold as a Velazquez at **Bryan** sale, May 17, 1798. £168. At **Edward Coxe** sale, April 23, 1807, it sold as a Velazquez for £99 15s. Buchanan, *Memoirs*, i. 240, 285.

**35e. Aguado** sale, 1843. The Death of Seneca. A physician and a slave place the philosopher in the bath into which another slave pours water; secretaries occupy themselves in writing his last words. Seven figures,  $1.48 \times 2.32$ , 460 francs. Valued at 40,000 francs. See No. 14e note.

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**36. SURRENDER OF BREDA.** *Las Lanzas.* **Museo del Prado, 1,060.** The Marqués de Spinola accompanied by his officers, in the presence of the Flemish and Spanish armies, advances to receive the keys of the City of Breda from the Governor-General, Justin of Nassau (June 5, 1625). The Conqueror holds his hat in his left hand, and places his right on the shoulder of his vanquished foe, who, bending forward, offers the keys; in the foreground, on the right, is a horse, beyond which are soldiers bearing *lances*, which give the

picture its name; on the extreme right is a soldier wearing a grey habit, a wide falling collar, and a hat with white feathers, said to be the artist himself; in the background a camp and fortifications are seen. Second manner.  $3.07 \times 3.67$ .

Painted about 1647 for the Palace of Buen Retiro, Palomino iii. 335. The artist took unusual pains with this work out of respect to the memory of Spinola, who was his friend and traveling companion on his first journey to Italy. It is one of the finest historical pictures in the world. There is an appearance of immensity; there are no more than twenty figures in sight, and yet we have the idea of an army. In the background we see miles and miles of low, flat country, here and there dotted with fortifications, and then the sea. A picture, purporting to be the original sketch for this composition, with some variations, was offered for sale at Paris, Dec. 27, 1859, at an upset price of 25,000 francs. It was returned unsold to Spain, and may be now in the possession of Señor Rosales, in Granada. See *Notice sur la magnifique esquisse de Velazquez*, etc. Paris, 1859, 8vo, 16 pp.; also Burger, in *Gaz. B. Arts*, xvi., 207. M. Thoré (*Revue de Paris*, 1835) mentions a partial sketch which belonged to Soult, but it was not in his sale. A copy, begun by Henri Regnault, but finished by another hand, is in the Ecole des Beaux Arts, Paris. In the Louvre (Dessins, 459) is a drawing in crayon of a horse seen from behind, with many figures standing in the background; among them a personage placing his hand on the shoulder of another; .239 mil.  $\times$  .190 mil. From the collection of P. J. Mariette.

LAGUILLEMIE, etch., 13.4  $\times$  16. B. MAURA, etch., 12.9  $\times$  16, 1871, at Calco. Nacional. F. DE CRAENE, litho., in *Col. Lito*. E. C. Cos, litho., in *Gal. Esp.* BACHILLIER, outline, 1850. Outline in Réveil, *Musée*.

**36a. Altamira** sale, June 21, 1827. Valencia del Po attacked by the French and defended by the Spaniards, £39 18s. Resold May 24, 1828. This is perhaps the picture formerly in Buen Retiro, painted by Juan de la Corte, a pupil of Velazquez, who died in 1660. The head of D. Carlos Coloma is by Velazquez himself. Ponz, *Viage*, vi. 129. Cean Bermudez, *Dic.* i. 364. Conca, i. 68.

[The present Conde de Altamira is also Marqués de Leganés and Duque de San Lucar, which titles, with the San Lucar estates, were derived by descent in the female line from Olivares. See No. 166.]

**36b. Expulsion of the Moors from Spain.** Painted in 1627, in competition with V. Carducho, Caxes, and Nardi. A full description is given in Palomino iii. 327, and Stirling, ii. 599. It was probably burned in the fire which destroyed the old palace or Alcazar at Madrid in 1734. As a reward of his success in this contest, Velazquez was appointed Ugier de Camera.

**36c. Aguado** sale, No. 141, *Marche de Cavaliers*. Some horsemen in armor are moving towards the declivity of a hill, on which they are seen. Nine figures. .65  $\times$  .83. 650 francs.

37. THE BOAR HUNT. **National Gallery**, 197, London.  
Philip IV. and numerous courtiers are hunting wild boars in the Pardo, a royal hunting seat on the Manzanares, two leagues from Madrid. Within an arena inclosed by canvas walls two boars are pursued by the royal party, among whom it is thought possible to recognize the King, with Olivares near him on a bay horse; the Cardinal Infant, Don Fernando, behind him on a white horse; and Juan Mateos, the royal huntsman, an old man, on a white horse with long mane; outside the arena are many spectators mounted and on foot, besides ladies in carriages. Queen Isabel is in the second carriage. Background, wooded hills. 6 feet 2 inches by 10 feet 3 inches.

In the Royal Palace at Madrid, in the sala grande, or pieza de comer, was "Una diversion de casa en el Pardo, en que hay figuras chicas de mucha naturalidad y gusto." Ponz, *Viage*, vi. 54. Cean Bermudez, *Dic.* v. 179. It was presented by Ferdinand VII. about 1820 to Sir Henry Wellesley, afterwards Lord Cowley, Minister to Spain, 1810-13, who in 1846 sold it to the National Gallery for £2,200. All the hunting scenes were executed before the first visit of Velazquez to Italy.

Photograph in Virtue, *National Gallery*, 4 vols., 4to.

[The purchase of this painting was the occasion of much unfavorable comment at the time; and the charge having been made that the canvas had suffered greatly by repainting, the matter was inquired into by a Parliamentary Committee. Considerable testimony was taken, and the opinions elicited as to the value of the work were, as might have been expected, conflicting. Among the witnesses examined was Mr. George Lance, who testified in substance that, about 1833, Lord Cowley having commissioned Mr. Thane to clean and reline the picture, the person employed for that purpose had carelessly blistered it with hot irons. Mr. Thane was greatly distressed, and engaged Mr. Lance to repair the mischief. According to the statement of this witness, portions of the work were entirely gone, leaving only the bare canvas; whole groups of figures and a portion of the foreground had disappeared; of the group on the right the outlines were utterly effaced; the whole of the centre was destroyed, with slight indications here and there of men; a portion of the landscape as large as a sheet of foolscap was laid bare; he repainted nearly all the foreground without any other guide than his own imagination; he was engaged six weeks on the work, and his brush went over more than one-half the canvas. The witness acknowledged, however, that he had recently seen the picture, and that most of his work had disappeared. See *Report from the Select Committee on the National Gallery*, p. 346, etc. Parliamentary Papers, 1853. Mr. Lance reiterates his statements in a letter published in *The Athenaeum*, April 7, 1855, p. 407. In the same journal, September 20, 1856, p. 1,165, Mr. William Stirling replies. He states that he has procured a tracing from the copy in the Madrid Gallery, made by Goya about 1820, and inasmuch as the restored picture and the tracing agree, with only inconsiderable variations, it is very evident that the work of Mr. Lance was not so extensive or important as he claimed. The controversy

attracted so much attention at the time, that this account of it may not be without interest. The writer would add that although the picture does in its present state show in one spot traces of heat, yet there are no signs of such repairs as were alleged to have been made.]

**38. THE BOAR HUNT.** **Sir Richard Wallace, Bart., London.** A sketch of the above, but most of the figures in the foreground are wanting. About  $24 \times 42$  inches.

Lord Northwick sale, No. 1,096, £325 10s. to the Marquis of Hertford, who bequeathed his inestimable collection of works of art to Sir Richard Wallace. It is probably the picture which was brought to England in 1826, by Sir Lionel Hervey, formerly Minister to Spain, and exhibited by him at the British Institution, 1835.

**39. A GROUP OF FIGURES.** **Countess Cowper.** The men in red and grey, the priest between them, and some of the other figures that are seen in the Boar Hunt, No. 37, with an arch and buildings in the background.  $30\frac{1}{2} \times 37$  inches.

Brought to England by Lord Grantham, who was H. B. M. Minister to Spain, 1771-83. It passed by descent to Earl De Grey, and to the present owner. British Institution, 1852. Noticed by Head, Handbook, 159 note, and by W. Stirling, letter in *The Athenaeum*, September 20, 1856, p. 1,165, who states that Lady De Dustanville has a copy by Gainsborough.

**40. THE STAG HUNT.** **Lord Ashburton, London.** Philip IV. and his courtiers are hunting stags in the Pardo, in an amphitheatre inclosed with canvas walls, having at the end raised seats filled with spectators. Among the personages represented may be distinguished the King, Queen Isabel, Olivares, Velazquez standing uncovered in the foreground, and Alonso de Espinar, Aide to Don Baltasar Carlos; the same who is mentioned at No. 142c and 164.  $72 \times 96$  inches.

Purchased by Mr. Baring from the ex-King, Joseph Bonaparte, who took it from the Royal Palace at Madrid. It was painted before 1629, and is described in the royal inventories as "Caceria de Felipe IV., en que estaba la Reyna ocupando con sus damas un tabladillo." In 1714 it was in the Alcazar, Torre de la Parada; in 1772 it was in the new palace, antecamera de la Princesa. *Catalogo Mus. Prado*, p. 591, and No. 1,105. British Institution, 1840. Royal Academy, 1871.

**41. A HUNTING SCENE.** The Escorial is seen in the distance illuminated by the setting sun; broken landscape.  $2.45 \times 2.15$ .

Louis Philippe sale, No. 491. £410 (to Pearce). Mentioned and praised by Stirling, *Annals of the Artists of Spain*, ii. 683.

**41a. D. José de Madrazo.** Catalogo, No. 437. Landscape. In the foreground are several dogs looking at a deer which has been killed by the hunter who accompanies them. A sketch. .44×.93. From Iriarte Gallery.

[D. Bernardo Iriarte, Vice-Protector of the Real Academia de San Fernando, was at the end of the last century a noted amateur and collector. He is favorably noticed by Cean Bermudez, *Carta*, 105 and *Dic.* i. xxiv.]

**41b. Jorge Diez Martínez.** A hunter apparently just leaving his house; probably a sketch for a large picture. *Sevilla Pinto*. 488.

**41c.** A Boar Hunt in the Pardo, of different dimensions from that in the

National Gallery, is mentioned in the Royal inventories in 1637, 1686, 1772. *Cat. Mus. Prado*, p. 591. In the inventory of Charles II. was a hunting scene in which Philip IV. and his brothers, D. Carlos and D. Fernando, pursue a boar on horseback. It was perhaps destroyed by fire with the Royal Palace in 1734. P. Lefort, in *Gaz. B. Arts*, September, 1879, p. 236.

**41d.** An old Shepherd, with a dead fox at his feet, was enumerated among the effects of the Prince of the Peace, which were sequestered in 1813. The picture was returned to the Countess of Chinchon as her private property, and sent to Paris for sale in 1826. *Catalogo Museo del Prado*, p. 683.

**42. LANDSCAPE. Museo del Prado, 1,106.** Garden of the Villa Medici at Rome. Stretching across the canvas is a wall or terrace surmounted by a balustrade, and pierced with an arched opening which is closed with planks; in the foreground are three men conversing, and beyond the terrace a thick grove of cypress. A sketch. .44×.40.

This and No. 43 were painted in 1630, when the artist, during his first visit to Rome, occupied for two months the Villa Medici. The villa is now the home of the French Academy.

C. AURALO, litho., 8.9×7.5, in *El Arte en España*, tom. i. 1862. On wood in *Gaz. B. Arts*, February, 1880.

**43. LANDSCAPE. Museo del Prado, 1,107.** Garden of the Villa Medici. A vine-covered portico having three openings, through which trees and buildings are seen; two men in the foreground. Companion to the above. .44×.38.

Wood engraving in *Gaz. B. Arts*, February, 1880.

**44. LANDSCAPE. Museo del Prado, 1,108.** Arch of Titus, at Rome. On the right is an archway through which buildings are seen, and beneath which stand two men conversing; a wall extends from

the arch to a lofty structure on the left; a shepherd is seated in the foreground on the right piping to his flock.  $1.46 \times 1.11$ .

Probably painted at Madrid from a sketch made at Rome.

ASSELINAU, litho., in *Col. Lito.*

**45. LANDSCAPE.** **Museo del Prado, 1,113.** A Roman temple on the left, a river on the right; Mercury flying through the air, and several figures beneath.  $1.48 \times 1.11$ .

**46. LANDSCAPE.** **Museo del Prado, 1,114.** A large ruin overgrown by foliage, through which clouds are seen; a man and woman walking.  $1.48 \times 1.11$ .

**47. LANDSCAPE.** **Museo del Prado, 1,112.** A garden scene. In the foreground are statues; in the background on the right is a castle behind a group of trees. Perhaps this is a view of the garden of the old Alcazar or Palace at Madrid.  $1.48 \times 1.11$ .

**48. LANDSCAPE.** **Museo del Prado, 1,109.** Fountain of the Tritons, Aranjuez. An imposing fountain adorned with Caryatides and Tritons, in a basin surrounded by ivy-covered trees; in the foreground are eight figures; among them a gentleman offering a rose to a lady seated at the foot of a tree.  $2.48 \times 2.23$ .

This and the following picture were probably painted, or at least sketched, in 1642, when Velazquez accompanied the king in his journey to Zaragoza. The fountain is said to have been constructed by Berruguete.

P. DE LEOPOL, litho., in *Col. Lito.* On wood in Stirling, *Annals*, ii. 626.

**49. LANDSCAPE.** **Museo del Prado, 1,110.** Avenue of the Queen, Aranjuez. On the right is a spacious avenue flanked by lofty trees; on the left a river with high banks; in the foreground various groups of people watching a procession issuing from the palace. Second manner.  $2.45 \times 2.02$ .

P. DE LEOPOL, litho., in *Col. Lito.*

**50. LANDSCAPE.** **Museo del Prado, 1,111.** Gardens of Buen Retiro. In front is a terrace; on the right a statue; on the left a man and woman walking; the palace in the background.  $1.47 \times 1.14$ .

**51. LANDSCAPE.** **Museo del Prado,** 788. View of Zaragoza from the opposite side of the river Ebro. The numerous figures in the foreground are by Velazquez; the landscape by Mazo.  $1.81 \times 3.31$ .

Painted in 1647.

Lithograph in *Col. Lito.* On wood in Blanc, *Peintres, Vie de Mazo.*

**52. LANDSCAPE.** **Stafford House,** London. In the centre are a woman and two children on a brown horse, and a man on a white horse, pointing and asking the way of a lame beggar; on the left is a man in red dress seated; all before a great rock and a clump of trees. About  $20 \times 30$  inches.

This and the three following landscapes are said to have been formerly in the Royal Palace, Madrid. They were brought to England about 1814 by Mr. Bourke, Danish Minister to Spain. Stirling, iii. 1408. Two of them were exhibited by Mr. Bourke at the British Institution, 1816. They do not appear in the royal inventories.

**53. LANDSCAPE.** **Marquis of Lansdowne,** Bowood, Wilts. Two cavaliers, meeting on the road, seem to inquire their way of a peasant who is standing; two persons are seated behind; in the distance, on the right, is a grove, and beyond a high cape stretching into the sea.

See No. 52. British Institution, 1835. Waagen, iii. 164.

**54. LANDSCAPE.** **Marquis of Lansdowne.** In front is a group of three cavaliers, two ladies, and two dwarfs; beyond is another group near some trees; in the background sunlit water and hills. Companion to the above.

See No. 52. British Institution, 1835. Waagen, iii. 164.

**55. LANDSCAPE,** with figures. **Lord Ashburton.** The Grange, Hants.

Brought to England about 1814 by Mr. Bourke. See No. 52.

**56. LANDSCAPE.** **Earl of Strafford,** Wrotham Park, Herts. A stately chateau in a garden, with various figures, among them a priest in a litter drawn by two horses, with a horseman and a gentleman on foot; in the garden are two bronze statues; on the left, water and a vessel, and hills behind it.  $31 \times 30$  inches.

Mentioned by Waagen, *Treasures of Art in Great Britain*, iv. 321.

**57. LANDSCAPE.** **Sir William Gregory**, London. A duel in the Pardo. In the foreground are five figures standing beside a bay horse; in the middle distance are nine figures, one of them on horseback; the landscape is sketchily treated.  $35 \times 49$  inches.

J. W. Brett sale, April 18, 1864. £28 7s. Royal Academy, 1880.

**58. LANDSCAPE.** **Earl of Clarendon**, London. View in the Park of Pardo. Philip IV., wearing a white hat and hunting costume, is shooting at a stag; three or four more stags in the background.  $74 \times 60$  inches.

This and the following picture are supposed to have been purchased by the late Lord Clarendon, when Minister to Spain, 1833-39. Stirling, *Annals*, ii. 683.

**59. LANDSCAPE.** **Earl of Clarendon**. The old Alameda, or public walk in Seville, with the columns of Hercules, and many persons walking; in the distance the Palace of the Inquisition; in the foreground a representation of the Spanish *duello*.  $47 \times 34$  inches.

Mentioned by Stirling, *Annals of the Artists of Spain*, ii. 682.

**60. LANDSCAPE.** A repetition of the above, with some variations in the figures.  $1.05 \times 1.60$ .

King Louis Philippe sale, 492 (290), purchased from a canon in Seville. £66. G. A. Hoskins sale, June 11, 1864, £65 2s. (Kibble). Stirling, *Annals*, ii. 682.

**61. LANDSCAPE.** **Duke of Wellington**. A festival near a fortress. A procession is moving toward the gateway of the town; near it is a group of dancers; in the background a valley surrounded by hills and mountains; above are cherubs holding a coat of arms. About  $18 \times 24$  inches.

**62. LANDSCAPE.** **Duke of Wellington**. A market with fortune tellers, groups of personages, horses, and sheep before the walls of a town. Companion to the above.

**63. LANDSCAPE.** **Sir William Stirling-Maxwell, Bart.**, Keir, Perthshire. Landscape with a man and woman seated, apparently making love. Also,

**64.** Companion to the above. The same persons are seen, with another woman, whose back is turned. About 6 inches high.

Manchester Exhibition, 1857, Nos. 624, 625. From the collection of Gen. Meade. Burger, *Trésors d'Art*, 124.

Apparently these pictures were not in the Gen. John Meade sale, June 26, 1847, which included only the following landscapes by Velazquez:

- (A) Rocky landscape, with a waterfall and two figures in the foreground. £1 14s.
- (B) Birdseye view of an extensive country, with a palace and figures in the foreground. £4 6s.
- (C) Open landscape, with a group of five figures in the foreground. £8 5s.
- (D) Grand landscape, with St. Peter and St. Paul, the hermits, beneath some rocks in the foreground. £3 10s.
- (E) Romantic landscape, with St. John baptizing Christ. £4 16s.
- (F) An angel appearing to St. Jerome in a rocky landscape. £31 5s.
- (G) Gardens of a monastery, with monks. £3 5s.

**65. LANDSCAPE. Hague Museum, 258 (211).** View from an elevated point; a group of hunters, with game beneath three tall trees; at a little distance a child and a woman carrying fish in a pannier; on the right a city and the sea. 1.04×.82.

Purchased at Paris about 1817, by King William I. It was formerly attributed to "Unknown," but now to Velazquez, on the authority of Burger, *Musées de la Hollande*, 308.

**65a. A. Bravo.** A view of Seville from Triana. *Sevilla Pinto*. 416.

**65b. A. Bravo.** A landscape with robbers. *Ib.*, 415.

**65c. A. Bravo.** La Cruz del Campo, near Seville, visited by the faithful on Good Friday. *Ib.*, 415.

**65d. Comte de Gessler,** Paris, formerly Russian Consul-General in Spain. A landscape. Burger, *Velazquez*, 292. The collection of M. Gessler was sold at Paris, March 9, 1866.

**65e. E. Higginson.** A mounted muleteer driving two loaded mules, and conversing with a shepherd at his side; on the right is a shepherd with his flock, and a man near a hut; mountains in the background. 75×88 inches. This was not in the Saltmarshe sale.

**65f. Bartle Frere, Esq.** A garden scene, with a sculptured marble fountain, and some dogs and peacocks in the foreground; behind are trim parterres, bounded by high, clipped hedges. 28½ ×31½ inches. Stirling, *Annals*, iii. 1450.

**65g. Real Casa de Boadilla**, residence of the Infant Don Luis de Bourbon. Ruins with small figures. Ponz, v. 165.

**65h.** "Una mancha de perspectiva del Salón Dorado de Palacio, por acabar, de 1½ varas de alto y 2½ de ancho, maltrada y sin marco." Royal inventory, 1694. Zarco del Valle, *Doc. Inédit*, 439.

**65i.** "Retablo y templo del Escorial; una perspectiva." *Cat. Prado*, p. 683.

**65k.** "Un pais con un pelicano y uno criado y unos lavianos." Inventory of Buen Retiro, in 1700. *Cat. Prado*, p. 592.

**65l.** "Una Cabaña." In the Audiencia Territorial, Seville. G. de Leon, i. 68.

**65m. Lord Northwick** sale, No. 412. A grand landscape, with a group of figures in a boat. £60 18s. (Madame Garcia. Afterwards belonged to William Heathcote, Hyde Park Gate.)

**65n. Lord Northwick** sale, No. 1,856. A landscape, with river scenery and numerous figures. £276s. (T. W. Smart.)

**65p. W. W. Burdon** sale, June 28, 1862. A landscape, with a carriage and

- four horses attended by cavaliers. Signed and dated 1647. £3 5s. (Flack.)
- 65q.** Mr. Wilkin sale, April 30, 1813. A landscape. £28 7s.
- 65r.** H. A. J. Munro sale, May 18, 1867. View in a town, with a group of beggars at the stall of a woman selling bread and aguadiente. £157 10s. (Bourne.)
- 65s.** Wynn Ellis sale, June 17, 1876. £53 11s. (Dr. Beggi.)
- Temple of the Winds. £30 9s. (Foster.) Also, a grand landscape, with castle, ruins, and figures. £5 10s. (Walters.) See Waagen, ii. 294.
- 65t.** Admiral Manners sale, June 27, 1870. The Vintage. A grand mountainous view, with women bearing grapes, men treading them and washing casks. From Lady Stepney's collection.

**66. EL BOBO DE CORIA. Museo del Prado, 1,099.** A clown about forty years of age, with bare head, green dress, and linen collar and cuffs with scolloped edges, is seated on the floor of a chamber looking front, with his mouth half open, and a smiling, foolish expression of countenance; his left foot is behind the right, and partly beneath his body; his hands rest on his right knee; beside him are two gourds and an earthen cup. 1.06×.83.

Most of the pictures of this class are in the second manner of the artist, and were painted, as Palomino informs us (iii. 335), in the period between the first and second journeys of Velazquez to Italy. Nearly all were executed for the king, and are mentioned in the royal inventories.

L. CROUTELLE, line, 11.7×8.9, 1797, at Calco. Nacional. LAGUILLERMIE, etch., 11.×8.7, in *The Portfolio*, 1873. V. LOUTREL, litho., in *Joyas Pint.*

**67. EL NIÑO DE VALLECAS. Museo del Prado, 1,098.** A clown about eighteen years of age, with bare head, wearing a green garment with gray sleeves, and green stockings, is seated front beside a rock, holding in his hands a piece of bread (?); landscape and sky on the right. 1.07×.83.

GOYA, etch., 1778, rare. LAGUILLERMIE, etch. B. MAURA, etch. PINEDA, etch., in *Grab. Ag. Fuerte*. B. VASQUEZ, line, 11.5×9, 1792, at Calco. Nacional. A. LEMOINE, litho., in *Joyas Pint.* On wood, in Stirling, *Annals*, iii. 1391.

**68. SEBASTIAN DE MORRA, or *The Bearded Dwarf*. Museo del Prado, 1,096.** A man with coarse features and sinister expression, with bare head, heavy black hair and beard, wearing a cloak and fall-

ing linen collar, sits on the ground front, his legs strongly foreshortened, his fists on his thighs.  $1.06 \times .81$ .

Appraised in the inventory made at the death of Charles II. at 40 doubloons.

F. GOYA, etch.,  $8.1 \times 5.8$ , 1798. I. Proofs before letter. In the collection of Sir William Stirling-Maxwell is an impression with the lettering, written by Cean Bermudez. II. With artists' names. III. Inscribed *Pintura D. D. Diego Velazquez*, etc. IV. Inscribed *Sacada y grabada*, etc. Goya's drawing for this etching was in P. Lefort sale, Paris, Jan. 28, 1869. LAGUILLERMIE, etch.,  $— \times —$ . B. MAURA, etch.,  $7.6 \times 5.6$ , 1869, at Calco. Nacional. H. GUÉRARD, etch.,  $5.4 \times 4$ , Paris, 1880. F. RIBERA, line,  $11.6 \times 8.9$ , 1798, at Calco. Nacional. On wood, in Blanc, *Peintres*; Scott, *Murillo*; *Art Journal*, 1852; *Gaz. B. Arts*, August, 1880. Photo. in Reid, *Velazquez*.

**68a. Salamanca** sale, 1875, No. 37. the infant Don Luis de Borbon.  $2,750$  A Dwarf. A Repetition of the above francs. Mentioned by Burger, *Velazquez*, Paris edition, p. 265.

**69. EL PRIMO, or *El Escribaño*.** **Museo del Prado, 1,095.** A dwarf, in black dress and wide-brimmed hat, seated on a stone, turned to our right, looking front, turns the leaves of a book which he holds on his lap; other books and an inkstand are on the ground in front; landscape background.  $1.07 \times .82$ .

This is supposed to be the picture mentioned in several documents as having been painted in 1644, at Fraga, when Velazquez accompanied the king on his expedition to Lerida. It was appraised in the inventory made at the death of Charles II. at 40 doubloons. A copy by Guignet is in the Ecole des Beaux Arts, Paris.

F. GOYA, etch.,  $8.5 \times 6.2$ , 1778, at Calco. Nacional. An impression before letter, sold in His de la Salle sale, 1856, probably the one now in Sir W. Stirling-Maxwell's collection. Goya's drawing was in P. Lefort sale, 1869. LAGUILLERMIE, etch.,  $8.4 \times 6.6$ , 1869, in *The Portfolio*, 1873, and in *Examples of Modern Etching*, London, 1876. B. MAURA, etch.,  $7.5 \times 5.9$ , 1870, at Calco. Nacional. PINEDA, etch. PIRIE, etch., in *Grab. al Ag. Fuerte*. H. GUÉRARD, etch.,  $5 \times 4$ , Paris, 1880. F. MUNTANER, line,  $11.8 \times 9$ , 1778, at Calco. Nacional. A. LEMOINE, litho., in *Joyas Pint.* On wood, in *La Ilustracion Esp. y Amer.*, January, 1881. Photo. in Reid, *Velazquez*.

**70. BARBAROSA, or *Pernia*.** **Museo del Prado, 1,093.** A man forty years old wearing Venetian costume, consisting of a red coat with long skirts, white cloak, and cap trimmed with fur, stands looking to his right; in his right hand is a naked sword, the scabbard is in his left. Unfinished. Latest manner.  $1.98 \times 1.21$ .

This picture, commonly known as the portrait of Barbarosa, is now identified as the portrait of Pernia, an actor of the time of Philip IV., mentioned in the inventory of Buen Retiro in 1700, and valued at 25 doubloons. It was transferred in 1816 from the Palace to the Academy of San Fernando, and in 1827 to the Museum. The Marqués de Leganés had in 1655 a portrait of Pernia, but it is not known if it was painted by Velazquez.

F. GOYA, etch., 10.2×5.5 at Calco. Nacional. I. Proofs before aqua tint, and before all letters. In the Biblioteca Nacional, Madrid, are two copies; one with the etching of No. 72 on the back. II. With aqua tint, but before inscription. III. With letters. C. ALABERN, etch., 6.5×3.9. L. CROUTEILLE, line, 18×11, 1799, at Calco. Nacional. Photo. in Reid, *Velazquez*.

**71. PABLILLOS DE VALLADOLID, or *The Actor*. Museo del Prado, 1,092.** A buffoon about thirty-five years old, dressed in black, stands with his legs spread apart, his left hand holding his cloak, the right extended, as if declaiming. 2.09×1.23.

This picture, which has until recently passed for a portrait of a celebrated actor, is now supposed to be the one described in the inventories of Buen Retiro as the portrait of a buffoon called "Pablillos, el de Valladolid," and valued in 1700 at 25 doubloons. The Marqués de Leganés had in 1665 another portrait of Pablillos by Velazquez.

B. MAURA, etch., 7.8×4.6, at Calco. Nacional. H. GUÉRARD, etch., in *Gaz. B. Arts*, August, 1880.

**72. DON JUAN DE AUSTRIA, or *The Artillerist*. Museo del Prado, 1,094.** A buffoon about fifty-five years old stands turned to our right, looking front; he wears a low-crowned black hat surmounted with a red feather; a black jacket, a cloak, short baggy breeches, long red stockings, and low shoes; an iron key is thrust in his girdle; the ground is strewn with weapons and armor; through a doorway on the right is seen the sea and a burning ship. Latest style. 2.10×1.23.

Inventoried among the pictures at Buen Retiro, in 1700, as the portrait of a buffoon called Don Juan de Austria, and valued at 25 doubloons. In the inventory of Charles III. it was called a Portrait of an Artillerist, by which name it has been usually known.

F. Goya, etch., 10×5.8, very rare. Two copies are in the Biblioteca Nacional, Madrid, and one in the British Museum. B. MAURA, etch., 9.7×5.7, 1874, in *Grab. al Ag. Fuerte*. RAJON, etch., in *Gaz. B. Arts*, February, 1880. FOSSEYEUX, line, 17.9×10.8, 1798. E. C. Cos, litho., in *Gal. Esp.*

Engraved as a portrait of *Fernand Cortes* by E. LINGÉE, outline, 17.7×11.2. ALLAIS, line, 2.8×1.7, bust. LANGLUME, litho., 4.6×3.8, bust.

**73. DON ANTONIO EL INGLÉS.** **Museo del Prado, 1,097.** A dwarf with long hair, rich brown costume, and wide lace collar stands beside a large black and white mastiff, on whose collar he places his left hand; his right falling at his side holds his plumed hat. Latest manner.  $1.42 \times 1.07$ .

B. MAURA, etch.,  $8 \times 5.9$ , 1869, at Calco. Nacional. B. MAURA, etch.,  $8 \times 6.1$ , 1877, in *Grab. al Ag. Fuerte*. LAGUILTERMIE, etch., —  $\times$  — . E. C. Cos, litho., in *Gal. Esp.*

**74. A DWARF.** **Lord Ashburton.** The Grange, Hants. A male dwarf, with a parrot and a lap-dog. About  $48 \times 36$  inches.

Formerly in the Royal Palace, Madrid. Purchased from the ex-King, Joseph Bonaparte. Stirling, *Annals*, iii. 1404.

**75. A CLOWN.** **Maurice Cottier,** Paris. A laughing youth about twelve years of age, in black velvet costume, with wide breeches and falling collar, holds in his right hand a miniature of a lady, and in his left a paper windmill at the end of a stick; behind him is a leather-covered chair; architecture in the background. Full-length, life-size.

Duc de Persigny sale, April 4, 1872, 1,600 francs. Exposition Retrospective, 1860. This seems to agree with the "Retrato de otro bufon llamado Calabacillas, con un retrato en una mano y un billete en la otra," mentioned in the inventory of Buen Retiro, in 1700. *Cat. Mus. Prado*, p. 591. Also "El bufon divertido con un molinillo de papel, del gusto de Velazquez." Ponz, vi. 133.

**75a. FRANCISCO DE BAZAN.** **Museo del Prado, 692.** A buffoon of the Court of Charles II., in black dress and falling linen collar, humbly presenting a memorial; full-length,  $2 \times 1.01$ . Called *Un Pretendiente*. Formerly attributed to Velazquez, but now to Carreño, to whom it was ascribed in the royal inventory of 1685. It is probably the picture which Cean Bermudez (*Dic.* v. 178) and Ponz (vi. 34) call a portrait of the Alcalde Ronquillo by Velazquez.

F. GOYA, etch.,  $10.9 \times 4.5$ , very scarce. An impression is in the Biblioteca Nacional, at Madrid.

**75b. Louis Philippe** sale, 319. Portrait of two dwarfs of Philip IV., aged eighteen and twenty, leading a dog by a cord.  $1.38 \times 2.18$ . £190. Sold to

Baron Taylor by Esquivel, the Court Painter. The picture now belongs to Count Raczynski, Berlin, who attributes it to Van Kessel.

**75c.** A portrait of Maria de Barbola, represented naked as Silenus, is mentioned as being in a private collection in Madrid. Widdrington, *Spain in 1843*, ii. 19. Stirling, ii. 623. This is doubtless the picture by Carreño, belonging to the heirs of the infant Don Sebastian at Pau. She is shown as a gross, fat woman standing naked, with a glass in one hand and grapes in the other. The same woman, clothed, is seen in the picture by Carreño, in the Museo del Prado, No. 691. The girl's name was Eugenia Martinez Vallejo, and she weighed at the age of 16, when her portrait was

painted, 5 arrobas, 21 libras=148 pounds. She is mentioned by Palomino, iii. 419; and by Zarco del Valle, *Documentos Inéditos*, p. 440.

75d. A portrait of Juan de Cardenas y Calabazas belonged in 1655 to the Marqués de Leganés. *Cat. Mus. Prado*, p. 627.

75e. A portrait of a buffoon called Car-

denas el Torreador, with his hat in his hand, in the first manner of Velazquez, is mentioned in the inventory of Buen Retiro, in 1700. Also,

75f. A portrait of Ochoa, portero de corte, con unos memoriales. Mentioned in *Catalogo del Museo del Prado*, p. 591, edition 1872.

76. A PEASANT BOY. **BELVEDERE, S. 7, NO. 40**, Vienna. A boy with bare head and short hair, clad in a ragged jacket which partly displays his breast, his body three-quarters left, his left hand flat on his breast, holds up a flower in his right hand, and looks to the spectator with his mouth half open, laughing. Half-length. 32×24 inches.

Pacheco, the master and father-in-law of Velazquez, informs us that his pupil "kept a peasant boy as an apprentice, who served him as a model in various actions and postures, weeping, laughing, stopping at no difficulty. He made after this model many studies in charcoal and chalk on blue paper, and many others completely colored, by which means he acquired facility in portraiture." *Arte de la Pintura*, 101. There is reason to believe that this is one of the studies to which Pacheco refers.

UNGER, etch., 3.7×3, in *Gemälde Gal. in Wien*. On wood, in *Gaz. B. Arts*, May, 1879. MIETHKE, Photo. 47.

77. A PEASANT BOY. **M. PAUL LEFORT**, Paris. A boy with falling linen collar and long hair, pointing to the spectator. A sketch apparently from the same model as No. 76. Bust. .55×.40.

From D. Pedro Jimenes de Haro.

The gallery of D. Pedro Jimenes de Haro, containing pictures by Velazquez and Murillo, is mentioned among the important collections of Madrid. P. Madoz, *Diccionario Geografico Estadístico Histórico de España*. 16 vols. Madrid, 1847-50, art. *Madrid*.

78. A PEASANT BOY. **EDWARD A. LEATHAM, ESQ.**, London. He lies at full length on his belly, asleep; his head is on his hands, which rest on a white pillow; on the right is a black and white dog, and red drapery. Life-size. 21×39 inches.

From the collection of M. Dumergue. Bought from Mr. Rutley in 1866. Leeds Exhibition, 1868.

**79.** A PEASANT BOY, with brown skin, thick, curling black hair, bright eyes and short nose, eating hot soup from a dish.

V. Pelequer, Spanish engraver, sale, Paris, 1867, 2,930 francs. Presented by Queen Maria Louisa to Goya. *Catalogo Mus. Prado*, p. 592. *Gaz. B. Arts*, May, 1879, 426. *Arte en España*, 1868.

**80.** A YOUNG PEASANT. **Hermitage**, 423. He wears a gray cassock, and is turned to the left, laughing. Bust. .27×.22.

Purchased from Mr. Coesvelt in 1814.

**81.** AN OLD PEASANT. **Francis Cook, Esq.**, Richmond Hill, Surrey. A man in ragged dress stands front, leaning on a crutch; his right hand, holding an earthen flask, rests on a large crystal globe, on which is painted a landscape with peasants dancing before a bodega. On the frame is inscribed *Viva el vino, leche de los viejos*. Half-length, life-size. About 56×48 inches.

Purchased about 1818, by an English officer, from Gen. Caulaincourt, who brought it from the Peninsula.

**81a.** A SHEPHERD. **Dr. Brockhaus**, Leipsic. A man fifty years of age in his shirt sleeves, with curling hair falling on his shoulders, and a sheepskin wallet slung behind his back; his body left, face front, carrying a spade over his right shoulder, and pointing down. Landscape background. Half-length, life-size. *Doubtful*.

L. GRUNER, line, 8.7×7.2, Mailand, 1826. Some early impressions have *Dankbarkent* instead of *Dankbarkeit* in the inscription. This engraving procured for the artist the notice of the Dresden Academy, with a pecuniary reward, to enable him to continue his studies. F. KNOLLE, line, 3.6×3, Milano, 1834.

**81b.** **Salamanca** sale, January 23, 1875. Blind men playing the violin and guitar. .88×1.18. From the gallery of Don Celestino. 1,600 francs.

**81c.** **Standish** sale, 221 (155). A boy eating a pie. 83×63. £31 10s. (Laurient.) Doubted by Stirling, ii. 582.

**81d.** **Samuel Rogers** sale, April 28, 1856, No. 690. The Hidalgo, or country squire in a yellow dress, smoking a pipe. From the Orleans Gallery (?). £32 11s. (L. Dawson Damer.)

**81e.** A ragged boy, wearing a cap, counts money on a table; behind him a dog watches some fish; on the left are two tables with fish, bread, and earthen dishes. Signed. Mentioned by Palomino, iii., 322.

**81f.** A ragged boy wearing a coif, with a jar in his hand; guards a table on which are kitchen utensils, vegetables, etc.; a basket hangs on the wall. *Ib.* iii. 323.

**81g.** **Hon. H. Clive.** A drummer. Exhibited at British Institution, 1819. Perhaps this is the "Drummer beating his drum, formerly in the possession of Viola," mentioned in Davies, *Murillo*, lxxxiv., note.

**81h.** **Earl Spencer.** A Bagpiper. Bust. From Sunderland collection. Stirling, 1405. *Aedes Althorpianaæ*, i. 19.

**81i. Duc d'Aumont**, Paris. A violin player. Mentioned in Chabert, *Gal. des Peint.*

**81k. E. Higginson.** An African slave seated, in a red jacket, smoking; before him is bread, cheese, and dried fish; in the background a galley.  $35 \times 71$  inches.

**81l. Earl of Yarborough.** A Spanish shepherd. British Institution, 1850.

**81m. Miss Clara Montalba.** A man with a black cloak thrown over his shoulder, playing a flute. Half-length, life-size.  $27 \times 20\frac{1}{2}$  inches. Royal Academy, 1881.

**81n. Lord Overstone**, London. An Armenian girl. The head and shoulders are enveloped in white drapery, over which is a brown cap; her right hand is raised to her shoulder, the left holds a fold of her dress. Bust.  $14\frac{1}{2} \times 11$  inches. From the Ceritari Gallery, Florence. Purchased in 1838.

**81o. Duke of Bedford**, London. A woman in red dress and blue petticoat pours water from a pitcher on a wine-glass to cleanse it; on a table, at her left, is another glass, and on the ground a large brass pan. Full-length.  $37\frac{3}{4} \times 27\frac{1}{4}$  in.

**81p. Reginald Cholmondeley, Esq.**, London. Living and dead birds, fishes, and a hare, in a kitchen; on the right a woman looking out of a window near a fireplace.  $89 \times 63$  inches. Exhibited at Wrexham, 1876. Royal Academy, 1879.

**82. Two PEASANTS.** **Valladolid Museum.** A man and a woman, half-length, conversing in a tavern; before them on a table is a confused mass of melons, onions, and other vegetables, meat, game, dishes, and utensils.  $1.60 \times 2.25$ .

J. LAURENT, Photo.

**83. A PEASANT AND A CHILD.** **George Salting, Esq.**, London. They are seated behind a table on which are chestnuts on a flat metal dish. Half-length.  $29 \times 23$  inches.

**81q. Earl of Yarborough.** A Spanish peasant girl. British Institution, 1850. *Art Journal*, 1860, p. 207.

**81r. Count Raczyński**, Berlin. A blind woman.  $17 \times 12$  inches. A present from King Francisco de Asis.

**81s. Aguado sale, 151.** A boy resting on an anchor; an allegorical subject.  $.18 \times .16$ . 82 francs.

**81t. Aguado sale, 142.** A pretty little girl with blonde and frizzled hair, holding a black and white rabbit in her arms. Half-length.  $.59 \times .48$ . 350 f.

**81u. Aguado sale, 145.** A gypsy girl leaning on a basket of flowers. Bust.  $.48 \times .46$ . 840 f. This was valued in the inventory of M. Aguado at 15,000 f.

**81v. Aguado sale, 148.** A Bohemian girl wearing a chemise open in front; a coarse wool drapery falls from her shoulders. Half-length.  $.75 \times .67$ . 590 f.

**81w. Sir J. M. Brackenbury sale, 1848.** *La Recovéra*. £8. (Sir E. B.)

**81x. A Nobleman from Peru** sale, February 13, 1848. A lady making lace, with many accessories. Signed on the curtain over the lady's head. From the Marqués de Santa Maria. £46 4s. (Lindsay.)

**81y. H. A. J. Munro sale, May 18, 1867.** A girl cooking chestnuts. £10 10s. (Hulse.)

**81z. D. Manuel Saenz y Tejada**, Cadiz. Two heads, very beautiful; apparently studies from nature. Raczyński, *Arts en Portugal*, 518.

A study from life; unfinished. Purchased from J. C. Robinson, Esq., who bought it at Earl of Clare sale, January 17, 1864, for £34 13s. See J. C. Robinson, *Memoranda on fifty pictures, selected from a collection of Works of the Ancient Masters*. 8o pp., 8vo. n. d., privately printed.

**84. Two Peasants.** Francis Cook, Esq., Richmond Hill. On the right sits an old woman seen in profile, her head and shoulders covered by a white kerchief, with an egg in her left hand and a spoon in her right, engaged in preparing an omelet in an earthen pan; on the left a boy with a melon under his right arm offers her a bottle of wine; in front are a jar, mortar and pestle, knife, and brass pan; a basket hangs on the wall. Half-length. 39×46 inches.

Royal Academy, 1873. G. De Buzareingues, Paris, had in 1876 a picture similar to this, about the same size.

**85. Two Boys. Duke of Wellington.** The boy on the right in buff jacket drinks from a bowl; the other observes him; on the left is a table laden with dishes, and an orange on the top of a jar. Three-quarters length. About 30×50 inches.

**85a. Hon. and Rev. Charles Digby.** A woman seated on a parapet, with a hawk and a basket of grapes; on her left is a boy with a flute. Three-quarters length. Engraved by SIMMONS, in O'Neil *Dic. of Sp. Painters*. The Digby collection was probably sold in June, 1846.

**85b. Aguado** sale, 139. A girl standing near a table, playing with a dog, and a boy seated on a cushion, playing with a bird. 1.43×1.11. 520 francs.

**85c. Aguado** sale, 138. A young woman in a park near a handsome monument, washes the face of a negro; behind them a slave holds a parasol over their heads. 1.81×1.24. 1,200 francs. Valued in the inventory of M. Aguado at 30,000 francs.

**85d. Standish** sale, 220 (154). A male and a female servant, with kitchen utensils and vegetables. 1.80×2.25. £64 1s. *Doubtful*, Stirling, ii. 580. *Athenaeum*, May, 1853.

**85e. Brussels Museum,** 339. Two girls stand on a staircase holding each other by the hand. 1.52×1.33.

**85f.** Two peasants eating at a table on which are various earthen jars, oranges, bread, etc. All executed with wonderful fidelity. Palomino, iii., 332.

**85g. Royal Palace, Madrid.** Inventory in 1772. A bodegone with two boys, half-length, seated at a table on which are a pitcher and dishes, eating and drinking. From the Ensenada Gallery. Ponz, vi. 38. Cean Bermudez, *Dic. v.* 178.

**86. THE WATER CARRIER.** *El Aguador de Sevilla. Duke of Wellington.* A man in tattered brown doublet turned to our left, with his left hand on a large earthen jar, hands a glass of water to a

boy who stands beside a table on which is a smaller jar; another boy drinks from a pot. Three figures, three-quarters length, standing.  $40 \times 30$  inches.

This is the earliest picture by Velazquez of which we have any authentic record. It was painted about 1620, at Seville, before the artist went to Madrid. "Among his most esteemed works we should not omit to mention the picture called the *Aguador*, in which is seen a poorly dressed old man clad in a coarse and ragged jacket which displays his breast, giving drink to an urchin. It is still preserved in the Palace of Buen Retiro." Palomino, iii. 322. In the inventory of Buen Retiro in 1700, it is called *El Corzo, Aguador de Sevilla*. D'Argenville tells a doubtful tale, that this picture, when finished, made so much sensation that the king sent for it and ordered it to be placed in the Palace of Buen Retiro. *Abrége*, ii. 241. In 1780 it was in the Alcazar, Quarto del Rey. Ponz, *Viaje*, vi. 34. King Joseph Bonaparte took it with him in his flight from Madrid, but it was captured in his carriage with a quantity of plate and jewels at the rout of Vittoria, and was afterwards presented by Ferdinand VII. to the Duke of Wellington. British Institution, 1828, 1847.

BLAS AMETTLER, directed by M. S. Carmona, line,  $13.1 \times 10.7$ , at *Calco Nacional*. E. LINGÉE, outline,  $10.2 \times 8$ . On wood, in Blanc, *Peintres*; Scott, *Murillo*; *Art Journal*, November, 1852; Robinson, *Great Painters*; Viardot, *Illust. Hist. of Painters*; Wurzbach, *Die Klassiker der Malerei*; *Gaz. Beaux Arts*, September, 1879. Photo. in Reid, *Velazquez*.

**86a.** Perhaps the three following may have been copies of No. 86.

A Spanish Oil Merchant. Sold May 13, 1815, £210.

A Street Wine-seller of Cadiz.  $40 \times 50$  inches. For one hundred and twenty years in the family of the late D. Com-

peigne, Esq., of Gosford. Sold, London, March 11, 1865. £16 5s. (Tooth.)

A Wine-seller. From the collection of the Marquis de la Ensenada; brought to England two years ago. Mr. Wilkinson sale, by Phillips, London, April 30, 1813. £43 2s.

**87.** INTERIOR OF A POSADA, with two men and a woman seated at a table covered with a white cloth. The woman faces the spectator, holding a spoon in her right hand, and a dish in her left; on her right is a bearded man with bare head; on her left an old man wearing a hat, and holding a pot with both hands; two pieces of bread, a knife, and vases are on the table; joints of meat and sausages hang on the wall. Half-length.  $1.23 \times 1.47$ .

Salamanca sale, January 25, 1875. "From the gallery of Don Serafin Martinez, Cadiz. Noticed by Ponz, xviii. ch. 42, p. 20." 4,950 francs.

[Three bodegones are mentioned by Ponz among the three hundred pictures composing the gallery of his friend, D. Sebastian Martinez, as follows:

In one are three figures seated at a table covered with food, consisting of fish of different kinds; other fish, such as eels, cod, etc., hang on the wall.

In another are four figures, also seated, eating; two of them have the same features as are seen in the picture of *Bacchus*. The table is spread with meats, and there are seen suspended, as in the first, birds, game, etc.

The third shows three figures seated, with food suspended, consisting of onions, sausages of different kinds, ribs, etc. These pictures are oblong, one and a half varas high by two varas long ( $50 \times 66$  inches). Ponz, *Viaje xviii.* 21. Conca, iii. 320.]

**87a. Lord Northwick.** A sleeping man, a girl pointing to the distance, and a youth with his back turned. Mentioned by Waagen, *Treasures of Art*, iii. 204. This picture was not in the Lord Northwick sale, July 26, 1859.

**88. GROUP OF PEASANTS. Earl of Listowell, London.** A woman, seated on the ground, holds on her knees a child who plays with a bunch of grapes; near her, with his hands on the ground, is an old man with brown beard, laughing; on the right another peasant reaches toward the grapes. First manner. Life-size. About  $50 \times 80$  inches.

Exhibited at Manchester, 1857. Burger, *Trésors d'Art*; Waagen, ii. 311.

**89. GROUP OF PEASANTS. Earl of Southesk, Kinnaird Castle, Forfarshire, N. B.** Seven peasants with festive garments leading an ox.

Earl of Dunmore sale, May 13, 1870. £52 10s. Purchased by the Earl of Dunmore early in the present century. Manchester Exhibition, 1857. Waagen, iv., 455.

**89a. Lopez Cepero** sale, Paris, February 14, 1868. Four personages stand under an arcade, conversing; a gentleman with rose-colored mantle and falling lace collar, broad-brimmed hat and soft boots, seen in profile, and behind him his horse in shadow; the same person is seen in the Boar Hunt in the National Gallery; the second person is a churchman in black; the third wears a hat with white plumes, and a gray mantle, and has his back to the spectator; the fourth is in shadow; through the opening a landscape is seen.  $.64 \times .82$ . 820 francs.

**89b. Aguado** sale, No. 153. Five beggars eating and reposing near a hut. Half-length.  $.94 \times 1.14$ . 1,210 francs.

**89c. Charles O'Neil** sale, May 24, 1834. An old woman spinning, and watching four boys quarreling for grapes, and a female drawing water from a fountain.  $.82 \times .49$  inches. £73 10s.

**89d.** Six small pictures representing the various Spanish dances. Brought from Spain by Mr. Wallis. Valued at 1,000 guineas, and sold in different collections in England; principally domestic subjects. Half life-size. Buchanan,

*Memoirs*, ii., 234, 243. These pictures are said to have been formerly in the Royal Palace at Madrid, but they are not mentioned in any of the royal inventories.

89e. Fourteen heads in eight small

pictures. Mentioned in the inventory of the Alcazar, Madrid, in 1700. *Cat. Mus. Prado*, p. 591.

89f. **Lord Holland.** A Study of Heads. Exhibited at the British Institution in 1829.

90. **STILL LIFE.** **Sir W. Stirling-Maxwell, Bart.** Fish hanging by a string, grapes and citrons on branches, and a basket of apples.  $25 \times 33$  inches.

Mentioned by Stirling, *Annals of the Artists of Spain*, iii. 1410.

91. **STILL LIFE.** **Metropolitan Museum of Art, New-York.** Melons, grapes, oranges, apples, pomegranates, and figs heaped on a rock; a lizard in front.  $25 \times 29$  inches.

An etching of this picture was promised in the second volume of the series of etchings by Jacquemart, after the paintings in this museum; a work which the artist did not live to complete.

91a. **San Donato sale**, Paris, March 3, 1870. Fruits and flowers, long branches of vine with grapes attached, a basket of strawberries, bouquets of orange blossoms, and a rose on the ground.  $.43 \times .56$ . Purchased from M. Mundler in 1841; about 4,350 francs.

91b. **Aguado** sale, No. 147. Red fish on a table; a study.  $.30 \times .35$ . 200 francs. Also,

No. 149. Pieces of meat suspended on a wall, and No. 250. A turkey and partridges suspended on a wall; two pendants, each  $1.05 \times .81$ . 235 francs.

91c. **É. and I. Pereire**, Paris. Fish. From Urquiza Gallery, Madrid. Burger, *Velazquez*, 290. This was not in Pereire sale, 1872.

91d. **Comte Maison**, Paris. A pannier bound, with a cock tied to the handle. Also,

91e. A pannier with pigeons and a hare tied to the handle. Companions. On the canvas covering the panniers is the

address of Don Mariano Nazzi. Burger, *Velazquez*, 291. *Annuaire des Artistes*, 1861, p. 132; Blanc, *Peintres*, Life of Velazquez, 15.

91f. **Comte Bloudoff.** A pie, bread, sausage, bottle of wine, and cup on a table. Exhibited at Brussels, 1873. Praised in *Gaz. B. Arts*, t. vii. 544.

91g. **A. Bravo.** Kitchen Utensils, copper pans, melons, vegetables, and fish. About  $36 \times 60$  inches. Stirling, iii. 1410. *Sevilla Pinto*, 416.

91h. **Sir Thomas Baring.** A group of fish. British Institution, 1845.

91i. **Juan Govantes**, Seville. A Cardo cut ready for the table. Stirling ii. 580.

91k. **Sir W. Stirling-Maxwell.** Chalices and other vessels with fruit. Doubtful.  $25 \times 33$  inches.

91l. **Fitzwilliam Museum.** Cambridge. An emblem of mortality. On a gray marble slab lies a cross inscribed I N R I. On the cross is a skull and a sponge. From Moseman collection.

**92.** Two Dogs QUARRELING. **Earl of Carlisle**, Castle Howard, Yorkshire. One of the dogs, mounted on the flayed skull of an ox, is threatened by the other. Life-size.

Purchased by Mr. Wallis in Spain, and imported in 1809. Buchanan, *Memoirs*, ii. 235; *Athenæum*, September 30, 1876.

**93.** A DOG. **Earl of Elgin**, Fifeshire. A white poodle smelling a bone.

Mentioned by Stirling, *Annals of the Artists of Spain*, iii. 1410.

**94.** A DOG. **Edmund M. Blood, Esq.**, Rickmansworth, Herts. Head of a dog.

Leeds Exhibition, 1868. Praised in *Art Journal*, 1868, p. 138.

**95.** A DOG. **Count Raczynski**, Berlin. 15×20 inches.

A present from King Francisco de Asis in 1804.

**95a.** Salamanca sale, 1867. A black and white dog lies on a carpet, feeding its whelp. .38×.50. 3,900 f.

**95b.** Louis Philippe sale, 225. A dog sleeping. Attributed to Zurbaran. .46×.62. £35. Mr. Ford (*Athenæum*, May, 1853) thinks it is by Velazquez. It was sold again at Philip Hinds sale, June 11, 1870. £50. Cean Bermudez mentions a picture by Velazquez, formerly in Buen Retiro, "un perro sobre una almohada." *Diccionario*, v. 179.

**95c.** Desenfans Catalogue, 1802, No. 43. A mastiff chained in a court-yard makes vain efforts to seize some meat in a dish placed just beyond his reach.

**95d.** Lord Gwydir sale, 1829. A study of mules' heads. £14 14s.

**95e.** Lopez Cepero sale, Paris, 1868. Three rabbits and three guinea-pigs. .48×.35. 346 francs.

**95f.** Comte Maison, Paris. A monkey scattering fruits and flowers from a basket. Mentioned by Burger, *Velazquez*, 291; Blanc, *Peintres, Velazquez*, 15; Horsin Déon, in *Annuaire des Artistes*, 1861, p. 132.

**95g.** In the Real Casa de Villaviciosa, a villa appertaining to the Counts of Chinchon, and belonging to Don Luis de Bourbon, was a picture in which was an owl and several pieces of dead game, attributed to Velazquez. Ponz, vi. 170.

**95h.** The following pictures are mentioned in the old inventories of the Real Alcazar at Madrid, *Cat. Mus. Prado*, p. 591:

Two paintings with two horses, a bay and a chestnut, companions to two others by Ribera.

Two unfinished sketches, with two horses and two horsemen, companions to others by Ribera.

The head of a stag that was killed by Philip IV. in 1626; with an inscription.

Another stag's head; injured.

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The portraits by Velazquez of the different members of the Royal Family are so numerous and important, and the confusion as to their identity is so great, that it has been thought the following genealogical table might interest the reader. The

list is believed to include every member of the royal family who was living in Spain between the date of the first visit of Velazquez to Madrid in 1622, and that of his death in 1660, except, perhaps, the illegitimate children, who were numerous, but who for obvious reasons cannot always be accurately named. There are many portraits by Velazquez of unknown gentlemen and ladies who have passed for princes and infantas. This list will assist in distinguishing those that can justly claim these titles. The principal authorities consulted are: Flores (Fr. Henrique), *Memorias de las Reynas Catholicas*, etc., Madrid, 1770, 2 vols., 8vo, 2d ed. Ortiz y Sans (D. Joseph), *Compendio cronologico de la historia de España*, Madrid, 1795-1800, 8 vols. 8vo, including 1 vol. of portraits. Berni y Catala (Joseph), *Creacion, antiguedad, y privilegios de los titulos de Castilla*. Valencia, 1769, fol.

PHILIP III., son of Philip II. and Ana, daughter of Maximilian II., Emperor of Germany, born 1578, succeeded his father 1598, died 1621. Married in 1599, to MARGARITA, daughter of Archduke Charles, born at Gratz, 1584, died 1611.

Issue:

1. *Ana of Austria*, b. 1601, m. 1615 to Louis XIII. of France, who d. 1643. She d. 1666.
2. *Maria*, b. 1602; d. aged two months.
3. *Philip IV.*, b. 1605.
4. *Maria*, b. 1606, betrothed (desposo) 1623, to Charles, Prince of Wales; m. 1631 to Fernando III., King of Hungary; d. 1646.
5. *Carlos*, b. 1607, d. 1632.
6. *Fernando*, b. 1609, created cardinal by Paul V. 1619; d. 1641. Fernando had a natural daughter.

*Mariana of Austria*, who entered the convent of Descalzos Reales, at Madrid.

PHILIP IV., b. April 8, 1605, succeeded his father 1621; d. 1665. He married, I. ISABEL OF BOURBON, daughter of Henry IV. of France and Marie de Medicis, b. 1603, m. 1615, d. 1644. Issue:

1. *Margarita Maria*, b. August 14, 1621, lived twenty-nine hours.
2. *Margarita Maria Catalina*, b. November 25, 1623, d. December 22, 1623.
3. *Maria Eugenia*, b. November 21, 1625, d. July 21, 1627.
4. *Isabel Maria Theresa*, b. October 30, 1627, lived twenty-four hours.
5. *Baltasar Carlos*, b. October 17, 1629, betrothed to the Archduchess Maria, d. October 9, 1646.
6. *Maria Antonia Dominica Jacinta*, b. January 17, 1635, d. December 5, 1636.
7. *Maria Teresa*, b. September 20, 1638, m. June 9, 1660, to Louis XIV. of France, d. 1683.

II. MARIA DE AUSTRIA, his niece, daughter of Ferdinand III. and Maria, sister of Philip IV., b. 1635. She was betrothed to the infant Baltasar Carlos, but after the death of that Prince she married his father, in 1649; d. 1696. Issue:

1. *Margarita Maria*, b. July 12, 1651, m. December 12, 1666, to the Emperor Leopold I., d. March 13, 1673.

2. *Maria Ambrosia*, b. December 7, 1655, lived fifteen days.
3. *Philip Prosper*, b. November 20, 1657, d. November 1, 1661.
4. *Fernando Thomas*, b. December 21, 1658, d. October 23, 1659.
5. *Carlos II.*, b. November 6, 1661.

Natural sons of Philip IV. :

1. Francisco Fernando, b. 1626, d. 1634.
  2. Ana Margarita, b. 1638. In 1650 she entered the Augustin convent of La Encarnacion, of which she became Superior: d. 1664.
  3. Juan Joseph de Austria, b. April 7, 1629, son of Maria Calderona, an actress. He was acknowledged by his father, who recommended him to his successor; was Governor of Sicily, Catalonia, Flanders, Aragon, General of the Armada, etc., d. at the Palace in Madrid, September 17, 1679. He never married, but had several natural children, viz. :
    1. Margarita de Austria, b. 1650, entered the Convent of Des-calzas Reales, 1656, professed 1666.
    2. Ana Maria Jacinta Ambrosia Vicentela, b. 1663.
    3. Catalina, b. 1661.
  4. Alfonso, became Bishop of Malaga.
  5. Carlos.
  6. Fernando, called Valdes, Governor of Novara, d. 1702.
  7. Alfonso Antonia de S. Martin, successively Bishop of Oviedo and Cuenca, son of Thomassa Aldana, *Dama de la Reyna*.
  8. Juan, took orders as F. Juan del Sacramento, and wrote a life of S. Vincent de Paul.
- Philip IV. was reputed to be the father of about thirty-two illegitimate children. (D'Aulnoy, *Memoirs*, 101 note.) The above list, from Flores, probably includes all whom the king cared to acknowledge.

**96. PHILIP III. Museo del Prado, 1,064.** The king is mounted on a spirited horse, which gallops, three-quarters right, on the sea-shore; he wears steel armor, a low-crowned black hat with plumes, a ruff, and a crimson scarf which floats behind from his shoulder; he holds in his left hand the baton of command, and looks front. Second manner. 3.00×3.14.

This, and the companion portrait of Queen Margarita, No. 230, were apparently executed about 1644. As the king and queen were both dead before Velazquez visited Madrid, the artist was indebted for the features of these personages to some contemporary portraits; probably for the king's to the picture by Bartolomé Gonzalez, in the Museo Nacional, Madrid; for the queen's to the half-length portrait by Gonzalez, in the Museo del Prado, No. 729, or the one by Juan Pantoja de la Cruz, in the same museum, No. 926.

F. GOYA, etch., 14.2×12, at Calco. Nacional. In the collection of Sir W. Stirling-Maxwell is an impression with the lettering written by Goya. FATCHO, etch., in Alabern, *Galleria*. J. JOLLIVET, litho. in *Col. Lito*. E. C. Cos, litho. in *Gal. Esp.*

97. PHILIP IV. on horseback. **Museo del Prado**, 1,066. The king about forty years of age, mounted on a bay horse with four white legs, gallops to our right; he wears armor of steel inlaid with gold, a *golilla*, or narrow linen collar which projects horizontally, a plumed chapeau with pointed brim, and a crimson scarf which crosses his body and floats behind from his waist; he carries a baton, and both rider and horse are seen in profile. Background, a broken landscape. Second manner. Companion to No. 231. 3.00×3.14.

This portrait can be traced in the royal inventories since the death of Charles II. An old copy, formerly in the Lamberg Gallery, is in the Vienna Academy. In the Albertina at Vienna is a drawing attributed to Velazquez, which has been photographed by A. Braun.

F. GOYA, etch., 14.7×12.2, at Calco. Nacional. In the collection of Sir W. Stirling-Maxwell is an impression with the lettering written by Goya. ALABERN y FATJO, etch., in Alabern, *Galleria*. J. JOLLIVET, litho. in *Col. Lito*. E. C. Cos, litho. in *Gal. Esp.* Outline in Lübke, *Denkmäler der Kunst*.

Velazquez is known to have painted the following equestrian portraits of Philip IV.:

I. He was commanded to paint the portrait of the infant Don Fernando, but he found it more convenient to make that of His Majesty first, which, however, on account of his numerous engagements, he was unable to complete before the 30th of August, 1623. The king was represented life-size, armed, and mounted on a beautiful horse, in a landscape. All who saw it said he had never been painted before. The picture was exhibited for the admiration of the public in the Calle Mayor, before the Convent of San Felipe. Pacheco, 102. This account is repeated by Palomino, iii. 325–6. The king rewarded the artist for this work by the appointment of court painter, with a monthly salary of 20 ducats. The order to this effect is dated the 6th of October, 1623 (not April, as stated by Cean Bermudez and Stirling). This portrait, executed when Philip was eighteen years of age, has disappeared. It is probably the one mentioned in the inventory of 1686, as being in the Casa del Tesoro “un Retrato del Rey Felipe IV. moso a caballo;” the dimensions are given as equivalent to 4.15×2.91. Doubtless it perished in the fire that swept away the royal palace in 1734, as it is not mentioned after that date. Cean Bermudez and Stirling are mistaken in supposing the picture in the Museo del Prado to be the one painted in 1623, as the age of the king clearly testifies.

II. In 1638, to assist Tacca in modeling the statue of the king, Velazquez painted an equestrian portrait, as well as another at half-length. Ponz, vi. 109; Cean Bermudez, *Dic.* v. 166. The first of these is probably the one now in the Uffizi Gallery at Florence.

III. It appears by the accounts of the *Furriera* of the journey to Aragon in 1644, that Velazquez executed a portrait of the king at Fraga, in three sittings, in the month of July of that year. *Archives of the Palace*, quoted in *Cat. Mus. Prado*, p. 608. It does not appear that the work so hastily executed was an equestrian portrait, although D. Pedro de Madrazo thinks it may be the one now in the Prado. Whether or not this is the same picture described by Palomino is uncertain. That author mentions a portrait which Velazquez painted during the journey to Aragon in 1645 to send to Madrid, in which the king was represented as he entered Lerida on the 7th of August in that year. He was at full-length, in crimson dress, holding a baton. *Museo Pict.* iii. 352. This description does not correspond with the portrait in the Prado, concerning which, Palomino, being a court painter, ought not to be mistaken, careless as he often was.

IV. He painted a portrait which he destroyed in consequence of the criticisms it provoked. Palomino, iii. 333.

**98. PHILIP IV. Earl of Northbrook, London.** A repetition of No. 97. 23×17 inches.

S. Rogers sale, April 28, 1856, No. 693, £215 5s, to Thomas Baring, Esq., who bequeathed his choice collection of pictures to his nephew, Lord Northbrook. The Rogers Catalogue says this is the finished sketch of the great picture under which it used to hang in the palace of Buen Retiro.

**99. PHILIP IV. Sir Philip Miles, Bart.** A small repetition of the above picture No. 97. 18×16 inches.

Royal Academy, 1870. Etched in the *Miles Gallery*, 56.

**100. PHILIP IV. Duc de Montpensier, Seville.** A small repetition of No. 97. .46×.39.

Companion to No. 167. These two pictures were presented to the duchess by her sister, Queen Isabella II., who purchased them from the Marquis de Salamanca.

J. LAURENT, photo., No. 1010.

**101. PHILIP IV. Pitti Gallery, 243, Florence.** A repetition of No. 97. 1.26×.91.

This picture was formerly attributed to Rubens, and the catalogue asserts that it is the one which was painted for the use of Tacca.

Perhaps it is the portrait referred to by Baldinucci, who says Philip sent "una Tela di braccio e mezzo in circa, nella quale per mano dello stesso Rubens era figurato il Cavallo colla persona del Re ritratta al naturale." *Notizie de' professori del Disegno*, &c. Firenze, 1762-73, sm. 4to, vol. xii. p. 172.

L. ERRANI, line in Bardi, *Gal. Pitti*.

**102.** PHILIP IV. Sir Richard Wallace, Bart. A repetition probably of No. 97. About  $24 \times 24$  inches.

**103.** PHILIP IV. Uffizi Gallery, 210, Florence. The king in armor, and wearing a sword, is seen three-quarters left, his head turned front; mounted on a prancing horse; a baton in his right hand is held over his horse's head; behind him are two boy angels, and a negro bearing a helmet; in the air above are two female figures, one with a cross and olive wreath, the other with a thunderbolt; a landscape and building compose the background.  $3.39 \times 2.67$ .

There is little doubt that this is the portrait which Velazquez painted in 1638, and which was sent to Florence to assist Tacca in modeling the statue of the king. Perhaps it is the one in which Philip was so much interested that he sat to the artist at one time three hours continuously. Pacheco, 105. The allegorical figures are supposed to be by another hand.

[November 21, 1638, the Duke of Modena wrote to Fulvio Testa, his ambassador at Madrid: "If the equestrian portrait [of the king] is a success, we wish to have a copy made by the artist." The letter is preserved in the archives of Modena, and has been communicated by Signor Venturi, the obliging inspector of the Royal Gallery of Modena, to the author of this catalogue.]

The statue of Philip IV., by Pedro Tacca, pupil of Giovanni da Bologna, is one of the noblest that modern art has produced. Ponz (vi. 108, etc.) fills eight pages with an account of it, and of the negotiations and studies that preceded its construction. He states that it weighed 18,000 pounds, was valued at 40,000 ducats, and that Galileo suggested the means by which the horse maintains his equilibrium, supported on his hind legs. It was finished in 1640, and erected in the gardens of Buen Retiro, where it remained until 1844, when it was removed to the Plaza del Oriente, before the royal palace.]

COSIMUS MOGALLI, line,  $23 \times 14.2$ , reversed. A photograph of this engraving is in Reid, *Velazquez*. Smith, *Catalogue Raisonné*, ii. 133, under the title of *Rubens*, gives a description of this print, which is ascribed to an anonymous engraver.

**104.** PHILIP IV. Stockholm Museum, 762. The king, young and beardless, with bare head, wearing a black dress and yellow boots, holds his hat in his right hand against his side. His white horse, whose long mane is tied with knots of red ribbon, is in profile, and walks to the left; the saddle is of purple velvet, embroidered with gold. Background only a wall and a column.  $1.95 \times 1.67$ .

Presented to Queen Christina by the Spanish Minister, Pimentel. Formerly in the Gripsholm Palace. . . . Stirling praises this portrait highly, and thinks it

may be a small repetition of the one painted in 1623 (Stirling, *Velazquez*, p. ix. Paris Ed.), but according to Palomino that portrait represented the king armed and in a landscape. See No. 97 note.

**104a. Balbi Palace**, Genoa. Philip IV., called in the catalogue *Philip II.*, wearing a projecting linen collar, and holding out in his right hand a felt hat, is mounted on a white horse which walks three-quarters right; landscape background; life-size. The head is said to have been painted by Velazquez over that of a member of the Balbi family by Vandyck, in order to save the picture from destruction after Balbi's banishment.

**104b. Dubois sale**, Paris, December 7, 1842. Philip IV. on horseback.

**2.04×1.58.** 215 francs. The description resembles that of No. 97.

**104c. Sale London**, 1833. The king of Spain on horseback. £152 10s.

**104d. T. Hamlet.** Philip IV. on horseback. Exhibited at the British Institution, 1840.

**104e. John Bulteel.** Philip IV. on horseback. At British Institution, 1864.

**104f. Lord Cowley.** Equestrian portrait of Philip IV. A small study. Mentioned by Bryan, *Dictionary of Painters*, *Velazquez*.

**105. PHILIP IV. Museo del Prado**, 1,070 (258). The king, full-length, about eighteen years old, standing; his body three-quarters right, face front, with bare head, and wide, projecting collar; his silk habit, his cloak, stockings, and shoes, all are black; his right hand, falling naturally, holds a folded paper; his left is on a table covered with crimson tapestry, on which is his hat. First manner. 2.01×1.02.

This is the earliest known portrait by Velazquez, and was painted soon after he went to Madrid, about 1623.

On wood in Eugene Poitou, *Voyage en Espagne*, Tours, 1869, 8vo. J. LAURENT, photo. 65.

**106. PHILIP IV. Duque de Villahermosa**, Madrid. He is represented at full-length, about eighteen years of age, standing three-quarters right, wearing a black dress and cloak, a golilla, or wide, projecting linen collar, and the order of the Golden Fleece; a small paper is held in his right hand, his left is on his sword; his hat lies on a chest of drawers, covered with red velvet. Life-size.

Companion to a portrait of Olivares, No. 173. Both are from the collection of the Duque de Narros.

**107. PHILIP IV. Robert S. Holford, Esq.** He is seen at full length, about twenty-five years of age, standing turned to our right, his face three-quarters right, with bare head, wearing a short buff

doublet over a coat of chain armor, leather gauntlets, long hose, and spurs; over his right shoulder and breast is a crimson scarf with embroidered ends falling behind; his right hand holds a baton, the left is on his sword; a plumed hat lies on a table before him. 82×48 inches.

Purchased from Mr. Nieuwenhuys. It is perhaps the picture which Mr. Nieuwenhuys bought for £129 3s. at **Alton Towers** sale, 1857, No. 152. Praised by Passavant, *Tour of a German Artist*, ii. 180.

**108. PHILIP IV. Museo del Prado, 1,074.** The king, full length, in hunting costume, about thirty years of age, wearing a buff jacket, cap, and gloves, stands near a tree, holding in his right hand a gun which is pointed downward; his left hand is on his side; a dog sits behind him. Landscape background. Second manner. Companion to Don Fernando, No. 145. 1.91×1.26.

Palomino says (iii. 332) under date of 1644, that Velazquez painted the portraits of Philip IV. and his brother, Don Fernando, full length, life-size, in hunting dress, with guns in their hands, and dogs held in leash, resting. They were in the Torre de la Parada. Judging from the age of the persons represented, and the style of execution, these portraits must have been executed earlier than that date, which is three years after the death of Don Fernando.

Several repaints are observable, especially the legs, which were originally placed further forward. Burger, *Velazquez*, 257. In the Berlin Museum, No. 413 B, is a copy, perhaps by Mazo, from the Suermondt Gallery.

B. MAURA, etch., 9.5×5.7, 1870, at Calco. Nacional. I. ROSELL, etch., Madrid. J. BURNET, etch., in Burnet, *Portrait Painting*. J. A. LOPEZ, litho. in Col. Lito. Photo. in Reid, *Velazquez*.

**109. PHILIP IV. Louvre, 552.** A repetition of No. 108, except that in this picture the cap is transferred from the king's head to his left hand. 2.00×1.20.

Purchased in 1862 from M. Mundler for 23,000 francs. It is probably a copy by Mazo.

W. HAUSOUILIER, etch., in *Gaz. B. Arts*, July, 1863, and in Stothert, *French and Spanish Painters*. ED. MANET, etch., 12.6×7.8, reversed.

**110. PHILIP IV.** A repetition of No. 108. 1.93×1.06.

H. Baillie sale, May 15, 1858. "This and the companion portrait of Don Fernando [No. 146] were formerly panels in the armory at Madrid." £152 5s. Not sold. The same in Schneider sale, Paris, April 16, 1876. 6,000 francs. Manchester Exhibition, 1857.

110a. Lapeyrière sale, Paris, April 19, 1825. Philip IV. A repetition of No. 108. 74×45 inches. 7,500 francs. Again, A. Delahante sale, by Phillips, London, July 9, 1828.

110b. "A capital picture, as large as nature, of Philip IV. going to the chase, with a splendid background landscape, in

which is introduced a large dog, was purchased in Paris about two years ago [1822?] as companion to a fine picture by Murillo of a Moorish prince." Buchanan, *Memoirs*, i. 146.

Can either of the above notes refer to the picture No. 109, now in the gallery of the Louvre?

111. PHILIP IV. Museo del Prado, 1,081. Full length; about forty-five years of age, in black dress, turned partly to our right; kneeling behind a desk covered with rich orange and pearl-colored tapestry, on which his hands rest; his left hand holds his hat; above is a curtain similar to the covering of the desk. Latest manner. 2.09×1.47.

Companion to a portrait of Queen Marianna, No. 235. Two small pictures, now lost, perhaps sketches for these, are mentioned in the *Catalogo de los cuadros del Escorial*, por D. Vicente Polero, p. 189.

Photographed by J. LAURENT and by A. BRAUN.

112. PHILIP IV. Museo del Prado, 1,077. The king is at full-length, about fifty years of age, standing in armor, with a scarf around his waist; his gloved right hand holds a baton, his mailed left hand is on his sword; his casque and a gauntlet are on a table at the left; behind him lies a lion seen in profile; above is a crimson curtain. Latest manner. 2.31×1.31.

Companion to a portrait of Queen Mariana, No. 237. Neither of these portraits was in the old catalogue of the Museum.

GALVAN, etch., 9.2×5.2, in *Grab. Ag. Fuerte*. J. LAURENT, photo. 49.

113. PHILIP IV. Hampton Court. A portrait resembling the above, with some variations. Instead of the table is a pedestal, on which is carved the mask of a lion; a crown and a plumed helmet lie on the pedestal. 82×40 inches.

Companion to Isabel of Bourbon, No. 233. There is a tradition that both these pictures were left unfinished, and that they were completed by another hand under the direction of Rubens. They had been largely repainted, but have been recently restored. Royal Academy, 1875.

These are probably the pictures described as "The now King of Spain at length," and "The now Queen of Spain at length," sold by the Commonwealth, October 29, 1651, for £40, to Mr. Jackson. *Harleian MS.*, No. 4,798. There is in Buckingham Palace a portrait of Don Baltasar Carlos (see No. 140) which is

traditionally said to have been presented by Philip IV. to King Charles I. It is perhaps the picture which was sold at the sale in 1651 of pictures belonging to the Commonwealth, as "A Prince of Spain," for 10 shillings. It is not improbable that these three portraits came to England at the same time, and naturally the date would be in the lifetime of the personages represented. They must therefore have been sent prior to the death of Queen Isabel in 1644. Indeed, the age would indicate that the portrait of the prince was executed at least five years earlier than that date. If these conjectures are well founded, these are among the first works of Velazquez that are known to have passed out of Spain. In any event they appear to be the first that were ever sold, and the catalogue above quoted is the earliest notice of the artist yet discovered in England, or for that matter, on the Continent, except in Spain or Italy.

**114. PHILIP IV. Mrs. Henry Huth.** Wykehurst, Surrey. The king, about fifty years of age, stands three-quarters right, wearing a black dress and the order of the Golden Fleece; his cloak is thrown back from his shoulders; his left hand, which rests on his sword, holds his hat; in his right hand is a paper inscribed *Señor*; both hands are gloved; behind him is a table covered with red cloth; the background is red drapery; on the right, through an open door, is seen an inner chamber at the end of which is a pyx on a table. Full length. Companion to Isabel of Bourbon, No. 232.  $81\frac{1}{2} \times 48\frac{1}{2}$  inches.

Louis Philippe sale, No. 78 (292), from a private collection in Madrid, £250, to Henry Farrar, who exhibited it at Manchester in 1857, and sold it in 1863 to Mr. Huth. It is identical with and may be the original of the portrait in the Museo del Prado, 1,117 (old No. 142), formerly ascribed to Velazquez, but in the catalogue of 1872 attributed to the School of Velazquez. M. Burger (Blanc, *Peintres, Vie de Pareja*) considers the Madrid picture to be by Juan de Pareja, though it seems rather to resemble the style of Mazo. It is engraved on wood in Blanc, *Peintres, Vie de Pareja*, and is photographed by J. LAURENT, No. 66.

**114a. Salamanca sale, January 23, 1875.** First thought for the grand portrait in Madrid. .20×.14. From the gallery of D. Serafin de la Fleece; a paper in his right hand, his hat in his left; a reddish curtain in the background. This is probably a repetition of No. 114.

**115. PHILIP IV. Hermitage, 419.** The king, full length, stands in a chamber opening on a balcony, wearing a black dress, and the order of the Golden Fleece suspended by a black ribbon from his neck; his right hand holds a letter, his left is on his sword; near him

is a chair in red velvet, and a table on which is his hat; a red curtain on the left. 2.10×1.20.

**King of Holland** sale, August 12, 1850; sold with the companion portrait of Olivares, No. 172, for 38,815 florins. It was in **A. Delahante** sale, London, May 30, 1817, No. 199. **Lapeyrière** sale, April 19, 1825, No. 62, 7,920 francs. According to Nagler (*Künst. Lex.*) these two portraits were in the Erard cabinet, and were sold with two pictures by Vandyck for 60,000 francs.

**116. PHILIP IV. Walter R. Bankes, Esq.,** Kingston Lacy, Dorset. A repetition, probably, of No. 114. In the lower corner are the letters R. P H E. Full length, life-size. 92×58 inches.

**Altamira** sale. London, June 1, 1827, £29 18s. Painted for the first Marqués de Leganés, ancestor of the Counts of Altamira, from whose palace in Madrid the picture was taken by the French, and restored by decree of Louis XVIII. Stirling, iii. 1397. Waagen, iv. 382. Bryan *Dictionary*. The Marqués de Leganés was of the family of Guzman, and a cousin of Olivares.

**117. PHILIP IV. Duke of Hamilton,** Hamilton Castle, Lanark, N. B. The king stands at full length in black dress trimmed with silver, holding in his hand a paper inscribed with the name of Velazquez. Life-size.

Taken from the Royal Palace at Madrid, by General Desolle, whose daughter sold it to Mr. Woodburn. Stirling, iii. 1397. Waagen, iii. 297. Probably sold in the **Duke of Hamilton** sale, June 17, etc., 1882.

**118. PHILIP IV. Earl of Ellesmere,** Bridgewater House, London. A small, full-length portrait.

Stirling, iii. 1397. Jameson, *Private Galleries*.

**119. PHILIP IV.,** three-quarters length. **Mrs. Lyne Stephens,** Lynford Hall, Norfolk. He is about twenty-one years of age and is seen three-quarters left, his face turned front. His rich costume consists of a buff waistcoat, over which is a scarlet doublet embroidered with silver, and having loose-hanging sleeves; a broad linen collar with scolloped edge falls on his shoulders; the tops of his boots are trimmed with lace; he wears a sword attached to a broad embroidered baldric which crosses his breast; an ivory baton is in his right hand, his hat in his left. 1.36×.99 cm.

**Salamanca** sale, 1867, 71,000 francs. "From the gallery of Don Sebastian Martinez, Cadiz." At Alsace Lorraine Exhibition, 1874.

Philip sent to Tacca to assist him in modeling the equestrian statue, *un quadro de mano de D. Diego Velazquez con el Rey á caballo, y á mas de esto, otro retrato de medio cuerpo, que el mismo Velazquez hizo del Rey*. Ponz, *Viage vi.* 109. As no half-length portrait of the king by this artist is known, perhaps one of the three-quarter lengths may be the picture referred to by Ponz.

H. GUÉRARD, etch., 16.7×11.9. A. BRAUN, photo.

**120. PHILIP IV. Dulwich Gallery, 309.** A repetition of the above, except that this is about three inches shorter at the bottom.  $50\frac{1}{2} \times 37\frac{3}{4}$  inches.

This picture is minutely and accurately described in a manuscript catalogue in the possession of the writer, dated 1765, of the cabinet of M. Francois Tronchin, Conseiller d'Etat de Genève, and it is said to have come from the cabinet of M. Bouchardon. The collection of **Bouchardon**, sculpteur du roi, was dispersed by Basan in November, 1762, when this picture appears to have been sold for 175 livres. There were two **Tronchin** sales, one by Paillet in 1780; the other, 2 Germinal, an ix. (1801), at which time this portrait was doubtless purchased by M. Desenfans. The canvas has been injured by cleaning.

**121. PHILIP IV. Belvedere, S. 7, No. 8, Vienna.** The king, about thirty years of age, wearing a black silk dress, golilla, and linen wristbands, stands three-quarters right, with his left hand on his sword, and a paper in his right.  $48 \times 32$  inches.

MIETHKE, photo.

[The golilla was a wide, stiff, linen collar, projecting horizontally from the neck. It was first introduced by Philip IV., who was so much pleased with the happy idea, that he celebrated the invention by a feast, when the king and court went in procession to the Chapel of the Guardian Angel to render thanks to God for the blessing. Mme. D'Aulnoy, *Voyage d'Espagne*, Ed. 1874, p. 196, note.]

**121a. Cean Bermudez** (*Dic.*, v. 179) ana, formerly in the Real Academia de mentions the half-length portraits of San Fernando, Madrid. Their present Philip IV. and of his wife Doña Mari- location is unknown.

**122. PHILIP IV., BUST. Museo del Prado, 1,071.** He is about twenty years of age, turned partly to our right, face front; with short hair and beardless; he wears a golilla and a red scarf over his steel-plate armor. The head is in the first, but the costume apparently in the second manner.  $.57 \times .44$ .

In the inventory of Buen Retiro, on the death of Charles II. in 1700, is mentioned a portrait of Philip IV., young, in the first manner of Velazquez,  $2\frac{1}{2}$  varas high [2.08 cm.]. D. Pedro de Madrazo thinks the above picture may be the one

mentioned in the inventory, cut down, and that it may be the study for the first equestrian portrait of the king.

PINEDA, etch., 6.6×4.9, in *Grab. Ag. Fuerte*. Photos. by J. LAURENT and A. BRAUN.

**123. PHILIP IV. National Gallery, London, 745.** A Bust. About fifty years of age, wearing a close-fitting black silk habit, a golilla or wide projecting linen collar, and the chain of the order of the Golden Fleece; his long, waving hair falls on his collar; the ends of his long moustache are turned up. Latest manner. 25×20½ in.

Painted about 1655. This picture formerly belonged to Prince Demidoff. It was purchased in 1865, at Paris, from M. Sano, with a landscape by Ruysdael for £1200. A copy by Carreño, from this or a similar portrait, is in the Academy of San Fernando at Madrid.

RAJON, etch., 6.8×5.6, in *The Portfolio*, June, 1874, and in *Etchings from the National Gallery*, with notes, by R. N. Wornum, London, 1876, fol.

The above picture is a type or model of all the bust portraits of Philip IV. by Velazquez. From a similar picture the following line engravings were made:

EMANL RODRIGS, 9.5×7, oval, in a square border. PEDRO PERETE, 7×5.1, Madrid, 1633, somewhat like the last. PETRUS DE VILLAFRANCA, Sculptor Regis, 10.2×6.8, Madrid, 1657; above are two cherubs supporting a shield on which is a crown inscribed, *Fine Coronat*, etc., in F. de los Santos *Descripcion del Real Monasterio del Escorial*. Madrid, 1681, fol. Also in Luis de Santa Maria, *Centenario del S. Lorenzo del Escorial*. Madrid, 1657, fol. PETRUS DE VILLAFRANCA, 10.5×6.9, in an oval frame which rests on a pedestal inscribed *Philippus IV., Magnvs Hispaniarvm*, etc., in *Difiniciones de la orden . . . de Calatrava*. Madrid, 1661, fol. PETRUS DE VILLAFRANCA, 11.1×7.4, in a frame supported by two monks, in *Difiniciones de la orden . . . de Alcantara*. Madrid, 1662, fol. PETRUS DE VILLAFRANCA, 11.3×7.1, Madrid, 1661; in armor, inscribed *Perpetvitas*, etc.; PETRUS A VILLAFRANCA, 7.2×4.9, with scrolls inscribed *Aeternae Foedera Pacis*, etc. in L. de Castillo *Viage de Filipe IV.*, Madrid, 1667. PETRUS A VILLAFRANCA, 12×8.3, in armor, in P. de Rodriguez de Monforte, *Descripcion de las Honras de Philippe IV.*, Madrid, 1666, 4to. UNKNOWN, perhaps by H. Panneels, 7.4×5.2, in armor, with two figures supporting a crown. Inscribed beneath, *Ex archetypo Velazquez, Matrixi*, 1638, in Tapia y Robles, *Renombre de Grande*, Madrid, 1638, sm. fol.

**124. PHILIP IV. Robert S. Holford, Esq., London. Bust.**  
A repetition of No. 123. 31×24 inches.

Purchased many years ago through Mr. Buchanan.

**125. PHILIP IV. Hermitage, 420.** A Bust. Repetition of No. 123. .67×.53.

Purchased in 1814 from Mr. Coesvelt.

Photograph by RÖTTGER, St. Petersburg.

**126.** PHILIP IV. **Belvedere, S. 7, No. 18,** Vienna. Bust. A repetition of No. 123, but a trifle shorter.  $17 \times 13$  inches.

MIETHKE, photo. No. 200.

**127.** PHILIP IV. **Louvre, La Caze Collection, 38.** Bust. A repetition of No. 123.  $.42 \times .35$ .

**128.** PHILIP IV. **Museo del Prado, 1,080.** Bust. A repetition of No. 123, but without the chain.  $.69 \times .56$ .

B. MAURA, etch., 1875, in *Grab. al Ag. Fuerte*. F. GARZOLI, lith.  $11.6 \times 9.6$ . A photograph of this print is in Reid, *Velazquez*, called a *Spanish Gentleman*. J. LAURENT, photo. 190.

**129.** PHILIP IV. **Turin Gallery, 240.** A Bust. Similar to No. 122, except that this is shorter, and is clad in plate armor.  $.41 \times .36$ .

Presented to the gallery in 1834, by King Carlo Alberto.

CESARE FERRERI, line,  $6.2 \times 5$ , in D'Azeglio, *Gal. de Torino*, without the engraver's name.

**130.** PHILIP IV. **Earl of Ashburton.** Bust, life-size, in black dress.  $23 \times 18$  inches.

Stirling, *Annals*, iii. 1398.

**130a.** Baron James de Rothschild, Paris. Philip IV. Formerly belonged to M. Reiset. Burger, *Velazquez*, 291; *Cabinet des Amateurs*, 1861. **122.**  $.65 \times .55$ . Bought about 1850 from Count Feztetits. 3,550 florins. Litho. by F. GETASCH, in sale catalogue.

**130b.** Lionel Hervey. Philip IV. Exhibited at the British Institution, 1823 and 1835. Perhaps also by Fulton Hervey in 1846. **130h.** *Lapeyriere* sale, April 14, 1817. Philip IV. Bust, in black dress, with the order of the Golden Fleece.  $21 \times 18$  in. 2,450 francs, to Delahante.

**130c.** Lord Fitzgerald and Vesey sale, July 17, 1843. Philip IV. Small. **130i.** A. Delahante sale, July 9, 1828. Philip IV. Bust. From Prince Talleyrand.

**130d.** Wynn Ellis sale, June 17, 1876. Philip IV. £12 12s. (Partington.) **130k.** Marquis de Forbin-Janson sale, May 2, 1842. Philip IV. Bust, in black silk dress, with the chain of the Golden Fleece.  $.68 \times .52$ . 5,700 francs. (Nieuwenhuys.)

**130e.** Sir Simon H. Clarke sale, May 8, 1840. Philip IV. in black dress, with the order of the Golden Fleece. £82. (Nieuwenhuys.) **130l.** Louis Philippe sale, 1853, No. 248 (293). Head of Philip IV. A study.  $.38 \times .30$ . £60. (Lord St. Leonards.)

**130f.** Collot sale, 1855. Philip IV. 1,750 francs. **130m.** Casimir Perier sale, London, May, 1848. Philip IV. in armor.

**130g.** F. J. Gsell sale, Vienna, March 14, 1872. Philip IV. Repetition of No.

- 130n. Charles Birch sale, by Christie, Feb. 15, 1828. Philip IV. From the Convent of Gongora, at Madrid. £54 12s.
- 130p. Thomas Emmerson sale, 1829. Philip IV. From the Royal Collection, Madrid. £35.
- 130q. Lord Northwick sale, 1859, No. 1,125. Philip IV. £15 15s. to Colnaghi.
- 130r. Pourtales sale, 1865, No. 206. Philip IV. seen three-quarters face, wearing a small ruff, and a black velvet doublet embroidered with silver, over which is the order of the Golden Fleece. From Lebrun sale, 1809. .59×.51. 7,200 f. The same in Salamanca sale, 1867, No. 38. 5,300 francs.

**131.** THE INFANT DON BALTASAR CARLOS, eldest son of Philip IV. and Isabel de Bourbon. **Museo del Prado, 1,068.** A graceful, fearless boy about six years of age, mounted on a chestnut horse, is galloping, three-quarters left; he wears a plumed hat, armor, and a crimson scarf, which crosses his breast and floats behind; a baton is held in his right hand over his horse's neck. Landscape background. Second manner. 2.09×1.73.

Painted about 1635. Palomino (iii. 332), after describing the equestrian portrait of Queen Isabel, painted in 1644, and which hung in the Salon Dorado in the Palace of Buen Retiro, says that above it was the portrait of Baltasar Carlos on horseback, galloping, with a marshal's baton in his hand. Hastily reading Palomino, Stirling (*Annals*, 633) and Cean Bermudez (Dic. v. 167) assign this portrait to the year 1644, at which time the prince was sixteen instead of six years of age, as here represented.

An old copy is in the Dulwich Gallery, No. 194. Another is in the Hermitage, No. 426. Can this last be the copy by Sanchez Coello which Comte Raczynski saw in the possession of M. de Gessler, Russian Consul at Cadiz? *Arts en Portugal*, 517.

F. GOYA, etch., 8.9×6.4, 1778, at *Calco. Nacional*. Sir W. Stirling-Maxwell has an impression with Goya's etching of Esop on the back, probably the one sold at His de la Salle sale, 1856. MILIUS, etch., 5.8×6.9. J. BURNET, etch., in Burnet, *Portrait Painting*. R. EARLOM, Mezzo, 15.1×12.9, 1775. J. JOLLIVET, litho., in *Col. Lito*. E. C. COS, litho., in *Gal. Esp.* On wood, in Blanc, *Peintres*; Scott, *Murillo*; *Art Journal*, 1852, p. 563; Becker, *Kunst und Künstler*; *La Ilustracion Esp.*, January 8, 1876. Photo. in Reid, *Velazquez*.

**132.** DON BALTASAR CARLOS. A repetition of the above picture, somewhat smaller. 1.27×.97.

**Salamanca** sale, 1867. From the gallery of Don Luis de Bourbon. 14,700 francs. The writer is informed by M. P. Lefort that this picture now belongs to the Duque de Fernan Nuñes, Madrid.

**132a.** H. Artaria sale, by Phillips, los. A repetition of No. 131. £105. London, April, 1850. D. Baltasar Car- Mentioned in Burnet, *Portrait Painting*.

**133. DON BALTASAR CARLOS.** **Sir Richard Wallace, Bart.** A child about four years of age, in black and white dress, with a crimson scarf, his hand on his hip, is mounted on a black horse, attended by a cavalier and other persons, among whom is a dwarf. The background, consisting of a blank wall with the end of a pigeon-house, is unfinished, without, however, impairing the harmony of the picture.  $51 \times 40$  inches.

Purchased in Spain about 1827 by Mr. Woodburn, on the recommendation of Sir David Wilkie, for Mr. Rogers. Sold at **Samuel Rogers** sale, May 2, 1856, for £1270 10s. Stirling, ii. 630 note. Head, *Handbook*, 159. British Institution, 1838, 1855. Manchester Exhibition, 1857. This is probably the picture which Sir D. Wilkie saw in the possession of D. José de Madrazo. Cunningham, *Life of Wilkie*, ii. 469.

**134. DON BALTASAR CARLOS.** **Grosvenor House**, London. A boy about twelve years of age, wearing a costume enriched with silver and gold, a crimson scarf and a plumed black hat, is mounted on a prancing pony, in a court of the palace, attended by several officers, among whom is Olivares receiving a lance from an attendant; the King and Queen Isabel are seen at a balcony of the building, probably the royal mews, which serves for a background.  $57 \times 83$  inches.

From the Welbore Ellis Agar Collection.

"He painted another picture with the portrait of D. Baltasar, who is being instructed in horsemanship by Don Gaspar de Gusman, master of the horse. The picture is now in the possession of the Marqués de Liche [Heliche], nephew of Olivares, where it is greatly esteemed." Palomino, iii. 332. There can be no doubt that the picture in Grosvenor House is the one to which Palomino refers; and judging from the age of the prince it was painted about 1641, only two years before the fall of Olivares. British Institution, 1819. Royal Academy, 1870. Stirling, ii. 630.

Etched in J. Young, *Grosvenor Gallery*.

**135. DON BALTASAR CARLOS.** **Sir Richard Wallace, Bart., London.** The child full-length, about three years of age, stands three-quarters left, wearing a gray silk frock; his left hand is on his sword, which is attached to a violet scarf crossing his breast; in his right hand is a general's baton, which he uses as a walking-stick; his plumed hat lies on a cushion; a dark curtain is in the background.  $46 \times 37\frac{1}{2}$  inches.

**Standish** sale, 1853, No. 222 (156). £1,680. One of the most important pictures in the Standish collection. Manchester Exhibition, 1857. Royal Academy, 1872. This may be one of the eighteen pictures mentioned in the accounts of Francisco de Rioja, Prothonotary of Aragon, for which Velazquez was paid 1000 ducats in 1634. See ante, No. 3. Praised by Mr. Ford in *The Athenaeum*, June, 1853, p. 710.

Engraved on wood in *Art Journal*, December, 1852. CALDESI, photo. in *The Hertford Gallery*.

**136. DON BALTASAR CARLOS. Sir Richard Wallace, Bart., London.** The young prince full length, standing, in rich dress of black velvet adorned with laces, and slashed; behind him is a chest covered with crimson velvet adorned with gold.  $36\frac{1}{2} \times 27$  inches.

William Wells, of Redleaf, sale, May 12, 1848, by Christie, £682 10s., to the Marquis of Hertford. British Institution, 1828, 1837. Manchester, 1857. Royal Academy, 1872. Stirling, ii. 633.

**137. DON BALTASAR CARLOS. Museo del Prado, 1,076.** A jaunty looking boy, full length, in hunting dress, stands beside a tree holding with his right hand a gun, the breech of which rests on the ground; on each side is a dog; landscape and mountains in the background; inscribed beneath, on the left, *Anno aetatis sue, vi.* Second manner.  $1.91 \times 1.10$ .

Painted, as appears by the inscription, in 1635.

E. LEMUS, etch., in *Grab. Ag. Fuerte*. C. ALABERN, etch., 9.3×5.9. A. BLANCO, litho., in *Col. Lito*. E. C. COS, litho., in *Gal. Esp.* Outline in Lübke, *Denkmäler der Kunst*. On wood in *Gaz. B. Arts*, February, 1881. Photo. in Reid, *Velazquez*.

**138. DON BALTASAR CARLOS. Duke of Abercorn, London.** A boy, full length, about seven years old, wearing a black plumed hat, black dress embroidered with gold, a falling lace collar, long black hose, shoes, and gauntlets, standing in a piazza three-quarters left, holding with his right hand the muzzle of a gun, the breech of which rests on the pavement; a large dog lies on the left, and two greyhounds sit on the right; his left hand is on his sword, which hangs by an embroidered baldric; a crimson curtain above; landscape and sky in the background.  $62\frac{1}{2} \times 42\frac{1}{2}$  inches.

Sir George Warrender sale, 1837, £410. Exhibited by Sir George Warrender at the British Institution, 1818, and by the present owner at the National Gallery, Edinburgh, and at the Royal Academy, 1873. Query: Is this No. 143d?

**139.** DON BALTASAR CARLOS. **Hague Museum, 357.** He is seen at full length, about ten years of age, standing three-quarters left, with a baton in his right hand, his left on his sword; his head is bare; he wears armor enriched with gold, a falling lace collar, a red scarf, red embroidered breeches, and gauntlets of mail; at his right is a red velvet chair, at his left a table covered with red velvet on which is his casque; a curtain behind.  $1.48 \times 1.11$ .

Painted about 1639. Purchased with the Rainer Collection in 1821.

Outline in *Les Principaux Tableaux du Musée à la Haye*, La Haye, 1826, 8vo.  
A. GERKENS, litho., in *Kunst Kronijk*, 1847. A. BRAUN, photo.

**140.** DON BALTASAR CARLOS. **Buckingham Palace**, London. A repetition of the above.  $39 \times 22\frac{1}{2}$  inches.

This portrait is in a private room in Buckingham Palace, and not often seen by visitors. It is said to have been presented by Philip IV. to King Charles I., and has only recently been brought from a store-room at Windsor, where it had been forgotten. See Philip IV., No. 113.

At the sale in 1651 of pictures belonging to the Commonwealth, "A Prince of Spain" sold for 10*s.*

**141.** DON BALTASAR CARLOS. **Belvedere, S. 7, No. 6,** Vienna. The young prince, full length, about ten years of age, stands with bare head, three-quarters left, wearing a black velvet dress richly embroidered, a golilla or stiff horizontal collar, and a scarf across his breast; his left hand is on his sword, the right on a chair; the hands ungloved; behind him on the right is a window.  $48 \times 38$  inches.

Painted about 1639. Resembles No. 139 somewhat.

MIETHKE, photo. No. 96.

B. MONCORNET, line,  $5.5 \times 4.2$ . Half-length in an oval. The head and bust seem to be after the above picture, but the lower part is changed. P. DE JODE, line,  $6.2 \times 4.4$ , similar to Moncornet.

**142.** DON BALTASAR CARLOS. **Museo del Prado, 1,083.** He is seen at full length, about sixteen years of age, standing, in black dress, short cloak, and silk stockings, wearing a sword, and the order of the Golden Fleece suspended by a gold chain from his neck; his left hand is on the back of a chair, which is partly hidden by a red curtain; his gloved right hand holds his hat.  $2.09 \times 1.44$ .

Painted about 1645. This is the last portrait which Velazquez made of the Prince. It was transferred in 1816 from the Royal Palace to the Academy of San Fernando, and thence to the Museum in 1827.

A. BRAUN, photo.

**143. DON BALTASAR CARLOS.** A repetition of the bust of the portrait No. 141. Life-size.

H. Baillie sale, May 15, 1868, £194 5s. (to Bale). Charles Sackville Bale sale, May 13, 1881, £871. It was probably sold at Christies, June 9, 1827, "Portrait of the Infant Baltasar, head only, £27 8s. to Baillie." See No. 143h.

**143a. Museo del Prado, 1,118.** Don Baltasar Carlos, full length, eight years of age, standing three-quarters left, in a balcony on a tessellated pavement, wearing a dark green velvet costume enriched with gold; his left hand on his sword, the right on the muzzle of a carbine that rests on the floor; his plumed hat lies on a cushion before him; a curtain above; landscape seen through an opening on the left. 1.58×1.13.

This portrait was ascribed in the old catalogue to Velazquez, but since 1872 to the "School of Velazquez." A repetition or copy is in Buckingham Palace, London.

B. MAURA, etch., 9.2×6.6, 1874, in *Grab. Ag. Fuerte*. J. A. LOPEZ, litho., in *Col. Lito*.

**143b. D. Baltasar Carlos (?)**. A boy, full length, ten years of age, about to insert the ramrod into his gun; landscape background. 53×40 inches.

Lebrun sale, 1810, No. 131, 722 francs. The same in Lapeyrière sale, 1825, 1,000 francs.

Outline reversed in Lebrun, *Recueil*, 131. Judging from the engraving, this portrait is by the same artist who painted No. 143a, as there is a strong resemblance in features, costume, and position.

**143c.** Don Baltasar Carlos, full length, nine years of age, stands beside a monumental slab which bears a long inscription in Latin, beginning POSTERITATI

SACRUM. SERENISIMVS PRINCEPS BAL- THASAR CAROLVS, and setting forth that the prince when nine years old shot a boar in the Pardo, and afterwards shot a bull in the bull ring. He is handing his gun to his valet, D. Alonso Martinez de Espinar, the same person whose features it is thought may be recognized in Lord Ashburton's picture of the Stag Hunt, No. 40. Lying in front are the bull and the boar which the boy has slain; on the right are two dogs in leash, and an attendant holding up the royal arms emblazoned on a lion's skin. The portraits are thought to be after Velazquez.

C. GALLE, line, 18×12.8, Bruxellae, 1642.

**143d. Rose Campbell** sale, July 9, 1814. D. Baltasar Carlos in hunting dress with a gun and dogs; mountains in the background. Brought by Mr. Campbell from Spain. £315, to Sir F. G. Beaumont.

**143e. Amsterdam Museum**, 341. Don Baltasar Carlos. A copy perhaps of No. 143, 31×24. On panel. Bought at auction in Amsterdam in 1828 for 31 florins. A portrait of Don Baltasar which was bought September, 1821, by William I. in the Rainer Collection, was withdrawn from the Museum of La Haye, and sold at Amsterdam in 1828.

**143f. Mr. Cox.** Portrait of Don Baltasar Carlos. Exhibited at the British Institution, 1821.

**143g.** A portrait of Don Baltasar Carlos, *cuadro de sobreventano*, is mentioned in the inventory of Buen Retiro in 1700. It was different from any now known. *Catalogo Mus. Prado*, p. 591. See No. 148.

**143h.** Altamira sale, London, June 1, 1827. Don Baltasar. £11 11s.

**143i.** W. W. Burdon, of Newcastle, sale by Christie, June 28, 1862. Head of D. Baltasar. £8 15s.

**144.** INFANT DON CARLOS, second son of Philip III. and brother of Philip IV., born 1607, died 1632. **Museo del Prado**, 1,073. He is about twenty years of age, full length, standing, nearly front, in black dress embroidered with silk, black cloak, stockings, and shoes, and a golilla; a heavy chain of gold hangs from his neck; his left hand holds his hat against his side; his right holds a glove by the end. First manner. 2.09×1.25.

Painted about 1627. It cannot be identified among the pictures enumerated in the royal inventories.

J. J. MARTINEZ DE ESPINOSA, etch., in *Grab. Ag. Fuerte*. GUÉRARD, etch., 6.5×3.7, Paris, 1880.

**145.** INFANT DON FERNANDO, third son of Philip III. and brother of Philip IV., born 1609, died 1641. **Museo del Prado**, 1,075. Full length, about nineteen years of age, standing, in hunting costume, holding with both hands a gun pointed upward; a dog is seated before him; landscape background. Second manner. 1.91×1.07.

Palomino (iii. 332) seems to say that this portrait and its companion, Philip IV., No. 108, were painted about 1644. Cean Bermudez repeats the statement, which is manifestly erroneous, as the prince had then been dead three years. Judging from the age of the person represented, and from the style and execution of the picture, it would appear to have been begun in 1628 and finished about 1635.

F. GOYA, etch., 10.1×5.6, inscribed "Un Infante de España," etc. There are I. Proofs before the aqua tint and inscription. II. With aqua tint, but before the inscription. III. With inscription. B. MAURA, etch., 9.6×5.4, 1870, at *Calco Nacional*. J. J. MARTINEZ, etch., in *Grab. al Ag. Fuerte*. C. ALABERN, etch., in *Alabern Galleria*. GUÉRARD, etch., 13.3×6.3, 1880. J. BURNET, etch., in *Burnet, Portrait Painting*, reversed, wrongly called *Philip IV.* J. A. LOPEZ, litho., in *Col. Lito.*, i. 45. E. C. COS, litho., in *Gal. Esp.* On wood in *Art Journal*, 1852, p. 335, wrongly called *Don Carlos Baltasar*; Blanc, *Peintres*; Scott, *Murillo*. Photo. in Reid, *Velazquez*.

**146.** INFANT DON FERNANDO. A repetition of the above. Companion to No. 110, which see.

Colonel Hugh Baillie sale, 1858, £477 15s. Not sold. Schneider sale, Paris, 1876, 6,000 francs. Manchester Exhibition, 1857.

CALDESI, photo. in Manchester Art Treasures, wrongly called the *Cardinal Don John of Austria*.

**146a. Sir Robert Price.** A Brother of Philip IV. Exhibited at the British Institution, 1838.

**146b. Dubois** sale, Paris, Dec. 7, 1840. A Brother of Philip IV. Sold for 5,150 francs.

**147. INFANT DON PHILIP PROSPER**, eldest son of Philip IV. and Maria of Austria his second wife, born November 28, 1657, died November 1, 1661. **Belvedere, S. 7, No. 13**, Vienna. The child is about two years old, standing, three-quarters left, wearing a dark frock and white apron which extends from his neck to the floor; his right hand is on the back of an arm-chair, on which lies a small white dog; three baubles are suspended from his waist, one of which is held in his left hand; a heavy curtain falls over the back of the chair; on the right is seen an open window, and the child's cap lying on a table. Full length. Called in the catalogue *Margarita Theresa*. 1.28×1.00.

This is one of the latest, most interesting, and most authentic of the portraits by Velazquez, but owing to an error of Palomino, its identity, though suspected, has never been positively asserted. Palomino (iii. 349) says: "In the year 1659 Velazquez executed two portraits which his Majesty wished to send to Germany to the Emperor. One was the Prince of Asturias, Don Phelipe Prospero, who was born on Wednesday the 28th day of November, 1651 [sic], at half-past eleven o'clock in the morning—one of the best of his works when we consider its difficulty on account of the vivacity of the child. He is at full length in a dress appropriate to his years; his cap with a white feather is on a silk tabaret; on the other side is a crimson chair on which his right hand rests; above is a curtain, in the background an open door; all with extreme grace and art in the grand manner of the artist. On the chair was a dog which seemed alive, painted after one which Velazquez greatly admired, etc., etc." The other portrait was that of the Infanta Doña Margarita Maria of Austria (No. 253). From this account we would naturally look for a portrait of a child eight years old. Accordingly, Cean Bermudez, following Palomino's error, says (*Dic. v. 173*) that "in 1659 Velazquez painted the portrait of D. Felipe Prosper, *eight years of age*." The fact is, however, that the child was born in 1657, and was only two years old when painted. See the Genealogy, page 42.

W. UNGER, etch., 10×6, called "Kinderporträt" in *Die K. K. Gemälde-Galerie in Wien*. MIETHKE, photo. 50.

**148. DON PHILIP PROSPER(?)**. **Marquis of Lansdowne**, London. An infant lying in a cradle, covered with rich drapery; only his little face is seen. Life-size. 40×76½ inches.

Stirling iii. 1339. A picture called *An Infant Sleeping* was sold at a sale, London, 1802, £68 5s. and again in the Marquis of Lansdowne sale, March 20, 1806, £44 2s., to the second Marquis. British Institution, 1837. See No. 143g.

148a. Sir David Wilkie sale, April 25, 1842. D. Baltasar Prospero, in a rich dress; said to be the last picture painted by Velazquez; minutely described by Palomino. Sold for £44 2s. to Norton.

148b. DON JOHN OF AUSTRIA, natural son of Philip IV. and Maria Calderona, an actress, born 1629, died 1679. J. Bankes Stanhope, Esq. Exhibited at Leeds, 1868.

148c. Lord Northwick sale, 1859, No. 1,499. Don Juan of Austria, full length, in armor, wearing a hat with a red plume; the right hand is extended pointing to the lines of the enemy, against whom the army under the orders of Don Juan is seen in the middle distance carrying on offensive operations; the left hand rests upon the hip near the hilt of the sword. £136 10s., to J. S. W. S. Erle-Drax, Esq.

149. PRINCE OF PARMA AND HIS DWARF. Earl of Carlisle, Castle Howard. A child with fair hair and dark eyes, in black velvet petticoats embroidered with gold, a scarf crossing his breast, a sword in one hand and a staff in the other, is chasing a dwarf who runs away with a silver bauble and an apple; a black velvet hat with a white feather lies on a red velvet cushion. Full length, life-size.

Formerly ascribed to Correggio. Stirling, 1402. Waagen, iii. 332. Atheneum, September 30, 1876.

150. A SPANISH PRINCE. Count Harrach, Vienna. A boy about four years old, full length, dressed in the robes of a cardinal, standing beside a table covered with tapestry, on which is his right hand holding a book; a vase of flowers is on the table; a cap in his left hand; a fat pug dog on the floor, and a landscape seen through an open window. 72×55 inches.

150a. FERDINAND II. AND HIS WIFE VITTORIA DELLA ROVERE, formerly in the National Gallery, London. He holds a baton which rests on a table; she has a fan in one hand and a rose in the other; three-quarters length. 56×50 inches.

Purchased from Mr. Angerstein in 1824. In features, dress, and pose this lady bears a strong resemblance to Vittoria della Rovere as represented by

Sustermans in the portrait in the Turin Gallery, and the execution recalls that artist rather than Velazquez.

STARLING, etch., 3.7×3.2. W. HOLL, line, in Jones, *National Gallery*. SCHULER, line, 4.2×3.1. H. F. ROSE, etch., in *Angerstein Catalogue*, 1823, called "Philip IV. and Mariana."

150b. FRANCIS I., Duke of Modena, born 1610, died 1658. "Among the most noted portraits which Velazquez

painted at this time is that of Don Francisco Tercero (?) de este nombre, Duke of Modena, who, being in Madrid in 1638 to assist as sponsor at the baptism of the Infanta Maria Teresa, caused Velazquez to paint his portrait, for which he rewarded the artist liberally, giving him, among other things, a rich chain of gold, which Velazquez wore on state occasions at the palace." Palomino, iii. 330. This portrait has disappeared, for that which is now shown in the Ducal Palace is a different work. The following interesting notes from the Archives of Modena have been furnished by Signor Adolfo Venturi, Ispettore della R. Galleria de Modena.

Fulvio Testa, a celebrated poet of Modena, then Ambassador to Spain, writes from Madrid, March 12, 1639: "Velazquez is making an admirable portrait of your Majesty; he has, however, the defects of other great men: he never finishes and never tells the truth. I have given him one hundred and fifty pieces of *8 buen conto*, and the price has been fixed by the Marchese Virginio (Malvezi) at 10 doubloons. He is dear, but paints well, and, in fact, I consider his portraits not inferior to those of the most renowned among ancients or moderns."

This portrait was certainly sent to Modena, for when Velazquez visited that city in 1649, "he was favorably received by the Duke, who showed him the palace and the many curious and valuable things it contained, among them the portrait which Velazquez painted of the Duke in Madrid." Palomino, iii. 336. The portrait is mentioned by Gherardi in a MS. description of the pictures of the gallery in 1744.

A letter of Geronimo Poggi to the Duke, dated December 12, 1650, mentions the fact that Velazquez made a second visit to Modena, this time to purchase pictures; but Poggi, who was

the Duke's secretary, viewing his object with disfavor, avoided showing the gallery, saying the key was mislaid. Velazquez returned to Spain, taking with him Michele Colonna and Agostino Mitelli to paint frescos.

The portrait by Velazquez is mentioned in 1685 in the *Raccolta di Cataloghi ed inventari inediti per il Marchese Giuseppe Campori*, which gives the size about  $2\frac{1}{2} \times 2$  braccio. On the 18th of May, 1686, the Duke pledged *un ritratto del Duca del Velaschi*, with Count Ugolotto Vigarani, as security for a loan, since which time all trace of it has been lost.

The portrait of Francis I., life-size, .67×.51cm., now in the palace, was bought in 1843 from Count Lorenzotti as a Vandyck, but it is now considered to be by Velazquez. It is hoped the above notes may assist in tracing the lost portrait.

**150C. THE PRINCE OF WALES**, afterwards Charles I. **John Snare, Esq.**, New-York. A knee-piece, in armor, with the order of St. George; his right arm rests on a globe, his left holds a baton; a yellow drapery with red stripes is behind the figure and partly covers the globe; in the background is a besieged fortress. 56×44 inches.

Purchased by Mr. Snare, who was at the time a bookseller of Reading, October 28, 1845, at the sale at Radley Hall, near Oxford, then kept as an Academy by Mr. Kent, for £8.

That Velazquez made a portrait of Charles is undoubted. Pacheco, the father-in-law of our artist, whose account was printed eleven years before Velazquez died, informs us that *Hizo tambien de camino un bosquexo del Principe de Gales que ledio cien escudos*. Pacheco, *Arte de la Pintura*, 102. The words *de camino* mean *by the roadside*, but they also mean *among other occupations*, or *at the same time*, in which sense they seem to have

been used in this case, since it is added that the prince rewarded the painter with 100 crowns, and bestowed on him many marks of esteem. As the price was much greater than Philip IV. paid the artist for the famous picture of *Bacchus*, it is reasonable to suppose that the portrait referred to was something more than a wayside sketch. Mr. Snare's theory is that after the unfortunate issue of his courtship, the subject not being an agreeable one, Charles doubtless did not care to preserve this memento of his failure, and it may be supposed he gave the picture to Buckingham, who, being chagrined at his share in the enterprise, did not prize the canvas more highly than his master. A portrait of Prince Charles by Velazquez is mentioned by Pennant as belonging to the Earl of Fife at Whitehall, and the catalogue of the gallery of that nobleman, privately printed, says that it was from the Duke of Buckingham's collection. The Earl of Fife died in 1809, and in 1817 his pictures were sent to John Marshall for storage. How the portrait of Charles passed from the Fife Collection does not appear, but there seems to be no reason to doubt that it did by some means turn up in the Radley Hall sale. Satisfied of the authenticity and value of the portrait, Mr. Snare exhibited it publicly in London and elsewhere. While it was on exhibition in Edinburgh, January 31, 1849, the trustees of the Earl of Fife, aroused by the sensation the picture created, and the lofty claims of its owner, seized it by process of law, and detained it until March 17, when it was restored. Mr. Snare brought an action for trespass, and on trial it was shown that his picture had belonged to the Earl of Fife, and there was no evidence that the Earl had ever sold it. Experts and amateurs of the highest consideration testified as to its value, their estimates varying from £10,000 to £5. In

the end Mr. Snare was awarded £1,000 as damages for the detention, and the judgment was confirmed on appeal. The picture was afterwards exhibited in America, but in view of the annoyance to which he had been subjected, the owner has withdrawn it from the public view.

The critics do not place as high an estimate on this work as the owner. Ford considers it a daub, and doubts if it is by a Spanish master. Stirling and Head think the subject too old for Charles at that date, and that the picture is finished instead of being a *bosquexo* or sketch. See *Proofs of the authenticity of the portrait of Charles I. by Velazquez*, by John Snare, 1848, 8vo. *History and pedigree of the portrait of Prince Charles, etc.*, Reading, 1847, 8vo. *Report of the Trial by jury, Snare vs. trustees of the Earl of Fife*, Edinburgh, 1849, 8vo. Pacheco, *Arte de la Pintura*, 102. Ford, *Handbook*, ii. 689. Stirling, *Annals of the Artists of Spain*, and *Velazquez*, Paris ed., p. 75, note. Head, *Handbook*, 142, note.

**150d. Lebrun** sale, 1814, No. 168. A young prince in black dress, standing, with a letter in one hand and his hat in the other. 76×46 inches.

**150e. Paul Périer** sale, December 19, 1846, No. 36. A prince of the House of Austria, 6,800 francs. From the first sale of M. Dubois (December 7, 1840.)

**150f. Paul Périer** sale, December 19, 1846, No. 37. A young prince. From Marshal Maison, 1,960 francs.

There were three Périer sales, viz. : Casimir Périer, April 18, 1838.

Paul Périer, March 16, 1843.

Paul Périer, December 19, 1846.

**150g. Wynn Ellis** sale, June 17, 1876. A young Spanish prince in red dress. Full length. Purchased in Belgium. Exhibited at Leeds, 1868. £32 11s. (to Graystone.)

**151.** FIELD-MARSHAL ALESSANDRO DEL BORRO. Berlin Museum, 413A. A corpulent man wearing a mantle, doublet, long hose, and shoes, all completely black, stands on a stone portico, his body three-quarters right, his face front; his bare head is covered with bushy hair; beneath his feet is a flag striped with red and white, and spotted with gold bees, the emblem of the Barberini family; his right hand holds his mantle, his left is on his rapier; the point of sight is on a line with his feet. Full length. 2.03×1.21.

Formerly in the Villa Passerini, near Arezzo, where Borro was born. Purchased in Florence in 1873.

Photographed by the BERLIN PHOTO. CO.

**151a.** Berlin Museum, 413. Cardinal Dezio Azzolini, full length, seated in an arm-chair. This portrait has been ascribed to Velazquez and to Murillo, but in the catalogue of 1878 it is assigned to Ferdinand Vouet, it having been recently discovered that it is ascribed to that artist, and included in a series of portraits of the Cardinals engraved by Rossi.

A. H. PAYNE, line, in Payne, *Dresden Gallery*.

**151b.** Portraits of a Captain and his Wife, members of the Baldeschi family, are mentioned as existing in the Baldeschi Palace at Perugia. Mariano Guardabassi, *Indice Guida di Monumenti, etc., nella Provincia dell' Umbria*. Perugia, 1872, 8vo.

**152.** ALONSO CANO (?). Museo del Prado, 1,091. A man about 60 years old, standing, turned to our right, with his left hand on a bust which he is modeling; his right hand holds a modeling stick; he wears a cloak and a dark habit bound with a thong. Half length. Latest manner. 1.09×.87.

There is much doubt as to the person represented in this portrait. The features do not resemble those of Alonso Cano as seen in the portrait in the Seville Museum, painted after his death, nor those of the portrait formerly in the Louis Philippe Gallery, engraved in Stirling's *Annals*. The bust on which the hand rests is said to be copied from that of Adam, by Cano, formerly in the Cathedral at Granada. Passavant, *Christ. Kunst*, 49.

B. MAURA, etch., 5.9×4.4, at Calco. Nacional, without the bust. E. C. Cos, litho., in *Gal. Esp.* J. LAURENT, photo.

**153.** CARDINAL GASPAR DE BORGIA, son of Francisco de Borgia, Duke of Gandia, born 1584, died 1645. Archbishop of Seville and Toledo, Viceroy of Naples, and Cardinal. Städel Kunstd-Institut, 51, Frankfort. A Cardinal about forty-five years of age, three-quarters

left, with gray hair and thin whiskers, wearing a red cap and cape. Bust, without hands. .62×.49.

**Salamanca** sale, 1867, No. 42, "cited by Cean Bermudez. From the gallery of Cean Bermudez," 27,100 francs.

JOH. EISSENHARDT, etch., in *Die Städelsche Galerie, &c.* Leipzig, 1876 (E. A. Seemans).

[The Salamanca sales included pictures from the following collections among others. From D. José de Madrazo 41; the infant D. Luis de Bourbon 13; Condesa de Chinchon 13; Duque de San Fernando 1; Marqués de Leganés 28; Conde de Altamira 8; Sebastian Martinez 7; Jorge Dies Martinez 1; Marqués de Remisa 6; Goya 9; Iriarte 3; Serafin de la Huerta 13, etc.]

**154. CARDINAL GASPAR DE BORGIA.** **Walter Ralph Bankes, Esq.** He is represented in black dress. Bust, life-size. 41×38 inches.

Presented to an ancestor of Mr. Bankes by the Duchess of Gandia. Exhibited at the British Institution 1816, 1821.

"He painted also a portrait of D. Gaspar de Borgia, Cardinal of Santa Cruz in Jerusalem, Archbishop of Seville and Toledo, President of the Royal Council. It is now in the Palace of the Duke of Gandia." Palomino iii. 333. Also Ponz, iv. 265. Conca, *Descrizione della Spagna*, iv. 363. Cean Bermudez, *Dic.*, v. 168, 180.

**155. CARDINAL ROSPIGLIOSI,** afterward Clement IX., born 1600, became Cardinal 1657, Pope 1667, died 1669. **Munich Gallery, S. 367.** He is about 55 years of age, with long face and nose, and prominent chin. 20×17 inches.

Purchased in 1808, from Artaria. The picture has been cut down from its original dimensions. It may have been painted at Madrid, where the Cardinal resided for eleven years as Papal Nuncio.

PILOTY AND LÖHLE, photo.

**156. A CARDINAL MAJORDOMO.** A man with grayish hair and mustache, black toque, white sleeves, and blue surplice lined with red; his left hand is on the arm of the red chair in which he is seated; in his right hand is a paper inscribed *Alla Sant'a di Nro. Sigre Innocenzo Xº Mons. Maggiordomo ne parti, a S. Sta Per Diego d. Silva Velasqu. e Pietro Martire Neri.* Three-quarters length. 1.14×92.

**Salamanca** sale, 1875, No. 35, 19,300 francs.

Palomino mentions a portrait of Monseñor Mayordomo de su Santidad, painted at Rome in 1649. *Mus. Pict.*, iii. 337.

**157. A CARDINAL.** **Edward A. Leatham, Esq.**, London. He has a square cap in his right hand, and papers in his left. Bust.  $28\frac{1}{2} \times 24$  inches.

Purchased about 1860 from Mr. Walesby. Exhibited at Leeds 1868.

**158. A CARDINAL.** **Duke of Wellington**, London. A bust.

**158a. W. W. Burdon** sale, 1862. A Cardinal, full length, in crimson dress, seated in an arm-chair. Small. £4 14s. (James.) Manchester, 1857. Waagen, iv. 476.

**158b. J. Dennistoun** sale, June 14, 1855. A Cardinal holding a book, seated in an arm-chair ornamented with shields of arms. From Fesch Gallery. £4 4s.

**158c. Wynn Ellis** sale, 1876. A youthful Cardinal, called Cardinal Frivoli. £30 9s. Waagen, ii. 294.

**158d. Lord Cowley.** A Cardinal, small, full length. British Institution, 1836.

**158e. Camille Marcille** sale, March 6, 1876. A Cardinal. 530 francs. *Gaz. B. Arts*, xiii. 432.

**158f. Lebrun** sale, 1811, No. 51. A Cardinal with mustache, wearing a cape, rolling collar, and square cap.  $27 \times 22$  in. 301 francs. The same in *Lapeyrière* sale, 1817, 450 francs. Mentioned in Gault de Saint Germain, *Guide*, 338.

Outline in Lebrun *Recueil* No. 133 reversed, wrongly called "Philip IV."

[There were the following Lebrun sales: June 19, 1764; December 20, &c., 1773;

September 22, 1774; January 19, 1778; December 10, 1778; December 11, 1780; April 2, 1788; April 11, &c., 1791; April 15, &c., 1811; January, 1813; May 23, &c., 1814; December 27, &c., 1814.]

**158g. Wynn Ellis** sale, 1876. D. Antonio de Cardenas. A portrait. £30 9s.

**158h. Sir Arthur Aston** sale, August 12, 1862. Marqués de Castel Rodrigo. Full length, life size. Stirling, *Annals of the Artists of Spain*, iii. 1400.

**158k. Prince Pio**, of Savoy. Count of Castel Rodrigo, Knight of Calatrava. Milan Exhibition, 1872.

**158l. CERVANTES.** Bust, about forty-five years old, nearly front, with thick, loose hair, mustache, and chin whiskers; a very wide linen collar falls over his slashed doublet; a cloak partly covers his breast.

As Cervantes died when Velazquez was only seventeen years of age, the authenticity of this portrait may be doubted.

C. BOUVIER, line, after the picture in the possession of M. Brieve at Geneva. PASCAL, line,  $9.4 \times 7.5$ . LEISNIER, line,  $11.9 \times 9.5$ .

**159. A SON OF DON CHRISTOVAL DEL CORRAL.** **Duque de Villa-hermosa**, Madrid. A gentleman about fifty years old, full length, standing, dressed in black, with his doublet closely buttoned, and with cordons and agraffes of diamonds; his stockings are fastened at the knees with black ribbons; in one hand is a folded letter, the other rests on a table covered with red velvet. Latest manner.  $2.05 \times 1.15$ .

This and the companion portrait of the wife of Don Christoval (No. 259) remained in the Chateau de Narros, from the time of Velazquez until 1850, when they passed to the present owner, a cousin of the Condesa de Narros.

**160. FIAMINGO the Sculptor.** **Fitzwilliam Museum, Cambridge.** He is seen nearly front, wearing a black hat with wide brim, and a collar edged with lace; his right hand holds before his breast a statuette, the left hand not seen. Bust. About 30×22 inches.

**160a. DON JUAN FONSECA Y FIGUEROA,** Sumiller de Cortina de Su Majestad, Maestro escuela, y Canonigo de Sevilla, was a painter and a man of letters as well as a courtier. He showed Velazquez particular attention when the artist visited Madrid in April, 1622. On his second visit, the following year, Velazquez lodged in Fonseca's house and painted his portrait, which, being carried to the Palace by a son of the Conde del Peñaranda, Chamberlain to the Cardinal Infant, gave such satisfaction that the young artist was commanded to paint the Infant and the King. Pacheco (102), Cean Bermudez (v. 160), and Stirling (589) are doubtless mistaken in supposing that it was the portrait of Fonseca that caused the king to receive Velazquez

into his service with a monthly salary of 20 ducats. The order to that effect was dated October (not April) 6, 1623, and evidently had reference to the equestrian portrait of the king which was finished on the 30th of the preceding August. The king's order is published accurately by Zarco del Valle. *Doc. Inédit.*, p. 393.

**160b. Count Gondomar,** full length, standing near a chest of drawers on which is his plumed hat. **Stowe sale, 1848, No. 396.** £53 11s., to J. H. Gurney. Engraved by R. COOPER, line, 17.2×11.3. UNKNOWN, line, 8.4×6.4. This portrait is no longer ascribed to Velazquez. A portrait of Gondomar, attributed to Velazquez, once belonged to F. W. Wentworth. Jones, *Views of the Seats, &c.*, 1829.

**161. LUIS DE GONGORA Y ARGOTE.** **Museo del Prado, 1,085.** The poet is represented as about sixty years of age, wearing a dark habit and a small linen collar. First manner. .59×.46.

This is probably the portrait which Velazquez painted at the request of his father-in-law on his first visit to Madrid, as mentioned in Pacheco, 102, and in Palomino, iii. 325.

M. S. CARMONA, line, 5×3.2, in an oval with a lyre, mask, etc., beneath, in *Parnasso Español*, vii. 171. BLAS AMETTLER, directed by Carmona, line, 11.6×7.2, lengthened to a half length, holding a book and pen, at Calco. Nacional, in *Españoles Ilustres*. J. LAURENT, photo., 216.

**162. HENRY DE HALMALE.** **T. P. Smyth, Esq.** A gentleman standing, front, wearing a large black felt hat with red plumes, large soft boots, and a dark doublet enriched with gold, silver, and pearls;

a staff in his right hand; on the left a servant holds a white horse. Landscape background. Full length. 90×62 inches.

**T. Purves** sale, June 9, 1849. £98 14s. Purchased in Flanders by Mr. Purves of Lincoln's Inn, from a descendant of the person represented. The owner would not part with the portrait until he had cut out the coat of arms in the lower left corner, which was afterward bought for a trifle from the vendor's servant, and replaced. Exhibited at Manchester, 1857.

Halmale was a distinguished Burgomaster of Antwerp, 1596–1679. His portrait by Pierre Thys is in the Antwerp Museum No. 394, and the catalogue of the Gallery gives his biography, from which it does not appear that he was ever out of the Low Countries.

**163. DON LUIS DE HARO. Baron James de Rothschild,** Paris. A nobleman on horseback with an attendant on foot. Full length, life size.

**Lord Northwick** sale, 1859, No. 1009, £966. British Institution, 1846.

[Don Luis Mendez de Haro, Marqués del Carpio and Marqués de Heliche, was a son of Olivares' sister Francisca. After the disgrace of the Conde Duque, D. Luis succeeded him as prime minister, and on the death of Olivares, inherited the title of Conde Duque de Olivares, together with the Guzman estates. See No. 166, note.]

**164. ALONSO MARTINEZ DE ESPINAR. Museo del Prado,** 1,105. A man about forty-five years of age, with plain features, brown hair, whiskers, and mustache turned up, wearing a black dress and golilla. Bust. .74×.44.

From San Ildefonso. This person was valet to D. Baltasar Carlos, and was the author of *El Arte de Ballesteria y Monteria, escrita por D. Alonso Martinez de Espinar, que da el arquebuz a su majestad*. Madrid, 1644, 4to. He is seen in the Stag Hunt No. 40, and in the engraving by C. Galle, No. 143c.

**165. DON PEDRO MOSCOSO DE ALTAMIRA (?)**. **Louvre, 553.** A smooth-faced ecclesiastic, with bald head, three-quarters left, wearing a black habit, with his right hand on his breast, holding a small book in his left. Inscribed beneath, "ÆT 54 1633." Half length, .92×.73.

Presented about 1690 by the Archbishop of Toledo to the Marqués de Guardia Real of Grenada, in whose family it remained until it was sold in 1846 to M. Courtier. It was purchased in 1849 from M. Callery for the Louvre.

There is some uncertainty as to the person represented in this picture. He is described in the catalogue as "Pedro Moscoso de Altamira, Dean of the Chapel Royal of Toledo, and afterward Cardinal." It does not appear that there was ever

a person bearing those names and titles. Don Baltasar de Moscoso y Sandoval, born in 1589, became Dean of the Cathedral of Toledo, Archbishop of that diocese, and was created a Cardinal in 1615. Philip IV. by will appointed him one of the guardians of his infant son Carlos II., but the appointment did not take effect, as the prelate died on the same day as the king, September 17, 1665. Don Baltasar was a son of the Conde de Altamira, and was called by his father's name Moscoso, to which was added according to the custom in Spain, that of his mother, Sandoval. Altamira was the name of a title, not of a family. It is also to be observed that Don Baltasar was only forty-four years of age in 1633, not fifty-four, as the inscription on the picture states. See J. W. Imhoff, *Genealogiae viginti illustrium familiarum, etc.* Lipsiae, MDCCXII., fol. p. 222. Ortiz y Sanz, *Compend. cronol. de España*, vi. 491. A portrait of the Cardinal Moscoso, painted by Francisco Rizi in 1666 for the sala capitular of the Cathedral of Toledo, was engraved by Pedro de Villafranca.

As to the execution of the picture in the Louvre, it seems too tame for Velazquez. It has been attributed to Carreño, but as that artist was only nineteen years of age in 1633, it can hardly be ascribed to him.

A. BRAUN, photo.

**166. CONDE DE OLIVARES. Museo del Prado, 1,069.** He is seated far forward on a chestnut horse galloping to the left, his head turned front; he wears a steel cuirass, sombrero, crimson scarf, and long boots; with a baton in his hand he points to a battle raging in the background. 3.13×2.39.

This portrait was painted about 1640. It passed from the house of Guzman to the Marqués de la Ensenada, from whom it was purchased by Charles III. It is described at great length, and warmly praised by Palomino, iii. 332.

F. GOYA, etch., 14.7×12.4, 1776, at Calco. Nacional. In the collection of Sir W. Stirling-Maxwell is an impression with the letters written by Goya. B. MAURA, etch., 9.8×7.4, 1875, in *Grab. Ag. Fuerte*. J. JOLLIVET, litho., in *Col. Lito*. E. C. Cos, litho., in *Gal. Esp.* On wood in *Gaz. B. Arts*, June, 1880. Photo. in Reid, *Velazquez*.

[Don Gaspar de Guzman, Conde Duque de Olivares, Conde de San Lucar la Mayor, was born in Rome in 1587. He married in 1607 his cousin, Agnes de Zuñiga, daughter of the Conde de Monterey, became first Minister of Philip IV. in 1621, fell from power in 1643, and died in exile July 22, 1645. He was succeeded in office by his nephew Don Luis de Haro, Marqués del Carpio, who, as Olivares left no descendants, inherited the Guzman family titles and estates. These descended to the prodigal and profligate Marqués de Heliche, who dispersed the noble library that Olivares had accumulated. The morals of this nobleman may be judged from his saying, quoted by Madame D'Aulnoy (*Voyage*, 401, Paris, 1874), that he would be the happiest of men if he could only find a mistress as charming as his wife. The Duke of Alva now bears the family name of Haro with the titles of Olivares, Heliche, Monterey, etc.]

The title of Duque de San Lucar and its estates were bestowed by Olivares on his adopted son Julian (see No. 194), but this reprobate having died childless, the title was, at the end of a long lawsuit, awarded to the Marqués de Leganés, the third Marqués of that name having married a cousin of the Count Duke. This title subsequently passed by descent to the Conde de Altamira. The Marqués de Leganés was in his day a noted lover of art, and he founded a noble gallery of pictures which remained in the family of his descendants until the present century, when it was dispersed. Two portions of the gallery were consigned to London for sale. The first sale of the Altamira pictures was by Mr. Stanley, June 1, 1827, the second portion was sold June 29, 1833. But these sales did not exhaust the treasures of the collection, for 161 pictures, including a full-length portrait of the Marqués de Leganés by Van Dyck, passed into the possession of Don José de Madrazo, and eight of the pictures afterward belonged to the Marqués de Salamanca. See Nos. 153 and 177d.]

**167. OLIVARES. Duque de Montpensier,** Seville. A sketch for the above. .46×.39.

Companion to No. 100, which see.

J. LAURENT, photo., No. 1,011.

**168. OLIVARES. Earl of Elgin,** Broom Hall, Fife. A repetition of No. 166, except that the horse is white. 49×40 inches.

Manchester Exhibition, 1857. Royal Academy, 1876. Stirling, ii. 618. Waagen, iv. 444.

**169. OLIVARES. Sir Richard Wallace, Bart.** Apparently a sketch for No. 166.

**170. OLIVARES. Mrs. Henry Huth,** Wykehurst, Surrey. The Count is represented at full length, standing three-quarters left, with bare head, wearing a richly embroidered black dress, over which is a short cloak bearing the green cross of Alcantara, a projecting linen collar, short breeches, long hose, low shoes, and a broad gold chain across his breast; his right hand holding a wand, the badge of his office as Master of the Horse, rests on a table covered with red cloth; his left hand is on his sword; red drapery in the background. 81×43 inches.

**Louis Philippe** sale, 151. From a private collection in Madrid, £325 10s. to Henry Farrar, who sold it in 1863 to Mr. Huth. Manchester Exhibition, 1857. British Institution, 1864.

Engraved on wood in *Illustrated London News*, May 21, 1853.

**171. OLIVARES.** Robert S. Holford, Esq., London. A repetition of the above, inscribed *El Conde Duque* in the lower left corner.  $85 \times 51$  inches.

Hugh Baillie sale, May 15, 1858, "believed to be from the Altamira Gallery." £598 10s. Charles Scarisbrick sale, May 10, 1861. £262 10s. British Institution, 1855.

**172. OLIVARES.** Hermitage, 421. A repetition of the above. Companion to Philip IV. No. 115.  $2.06 \times 1.25$ .

A. Delahante sale, by Phillips, London, May 30, 1817, No. 200. Lapeyrière sale, Paris, April 19, 1825, No. 63, 11,520 francs. King of Holland sale, 1850, with its companion No. 115, 38,815 florins.

**173. OLIVARES.** *Duque de Villahermosa*, Madrid. He is seen at full length, standing nearly front, wearing a black dress and cloak, horizontal linen collar, the order of the Golden Fleece, the red cross of Santiago, and a sword; his right hand rests on a table on which is his casque; his left falls at his side; a key is thrust in his girdle. Life-size.

Companion to No. 106, which see.

The cross of Santiago in this picture is a puzzle to Antiquaries. Olivares was a Knight of Alcantara, and for that reason could not have worn the order of Santiago, as both these orders were never conferred on the same person. Some have therefore thought the individual here represented must have been a brother of the Count Duke, although the features are those of Olivares himself.

**174. OLIVARES.** Dresden Gallery, 622. Bust, three-quarters left, wearing a golilla or stiff linen collar, and a black dress over which is a cloak partly concealing the green cross of Alcantara on his breast; a folded letter is in his right hand; the left hand not seen.  $43 \times 39$  inches.

Purchased with the Modena Gallery in 1746. It may have been executed for Francis I., Duke of Modena, whose portrait Velazquez painted at Madrid in 1638, and who might naturally have wished to compliment the powerful minister by ordering this picture. He appears to have complimented the King by a similar order. See No. 103 note.

Photographed by the BERLIN PHOTO. Co.

This or some similar portrait is the type or model of all the portraits of Olivares, and of the following engravings.

HERMAN PANNEELS, line,  $7.3 \times 5.2$ , bust reversed, in an oval border decorated with olive branches, shields, etc., inscribed above, SICVT OLIVA FRVCTIFERA, in

Tapia y Robles, *Renombre de Grande*, Madrid, 1638. PAUL PONTIUS, line,  $23 \times 17.2$ , bust without hands, in armor, a scarf over his shoulder; in an oval wreath, standing on a pedestal between two winged figures; inscribed *Boetis Oliviferae, etc., and Ex Archetypo Velazquez P. P. Rubenius ornavit et dedicavit. L. M. Paulus Pontius sculpsit.* This engraving is of especial interest as combining the labors of Velazquez and Rubens. COR. GALLAEUS, line  $10.7 \times 6.8$ . A copy of the above reversed. Smith (*Cat. Raisonné*, ii. Rubens, No. 1151) asserts that the engravings last mentioned were made from a beautiful picture in grisaille, evidently for the purpose of engraving, in the possession of the Duke of Hamilton. FRAN'CO NA(VA)RRO, line,  $7.1 \times 5.2$ , full length, in armor, piercing a dragon with his sword, in *Extremos y Grandezas de Constantinopla*, por Rabi Moyseu Almosnino, Madrid, 1638, 4to. M. MERIAN, line,  $6.5 \times 4.8$ , perhaps after Velazquez, in an edition of Petronii Arbitri, *Satiricon* by J. A. Gonzali de Salas, Francosforti 1629, 4to. P. DE IODE, line,  $6.3 \times 4.5$ , half length, in an oval, with a paper in his left hand, both arms seen. MONCORNET, line,  $5.4 \times 4.1$ , same as de Iode's, reversed. L. NOSERET, line,  $11.5 \times 7.3$ , half length, with two letters in his left hand, at Calco. Nacional, in *Españoles Ilustres*.

**175. OLIVARES. Hermitage, 422.** A repetition of No. 174, but a shorter bust and without hands.  $.67 \times .54$ .

Purchased in 1814 from Mr. Coesvelt.

**176. OLIVARES. Marquis of Lansdowne, London.** A repetition of No. 175.  $26 \times 20$  inches.

From the Gallery of the Prince of the Peace. Brought from Spain in 1813, and sold by Mr. Buchanan to the Marquis of Lansdowne. Buchanan, *Memoirs*, i. 146, ii. 244-247. British Institution, 1867. Royal Academy, 1877.

**177. OLIVARES. Francis Clare Ford, Esq., London.** A repetition of No. 175.  $26\frac{1}{2} \times 22\frac{1}{2}$  inches.

Purchased from General Meade.

**177a. Lord Northwick** sale, 1859, No. 1804. Olivares. £14 14s. to Sir Thomas Phillipps. chestnut hair. Life-size.  $.48 \times .42$ . From the Altamira Gallery.

**177b. Sir Robert Price.** Olivares. Exhibited at the British Institution, 1838. **177c. José de Madrazo,** *Catalogo* 443. Olivares, bust, wearing a rich black dress, a gold chain on his breast, and another on his right shoulder.  $.54 \times .46$ . [The gallery of Don José de Madrazo, court painter and director of the Real Museo del Prado, was in its day one of the most important in Spain. The catalogue (Madrid, 1856, 8vo) comprised 696 numbers, including the Italian, Spanish, French, German, and Dutch schools. These paintings were gathered from the most noted galleries formerly existing in the Peninsula. There were from the

**177d. José de Madrazo,** *Catalogo* 436. Olivares, bust, in armor, with a buff sash, and whiskers, perilla, and

Altamira Gallery 161 specimens; from José died in 1859, and his pictures were that of D. Bernardo Iriarte, 51; Borghese, Rome, 10; Raphael Mengs, 9; Charles I. of England, 1; Vitali, 12; Oñate, 6; Peral, 20; Alba, 2, etc. Don No. 153.]

**178. DON ADRIAN PULIDO PAREJA. Earl of Radnor.** Longford Castle, Wilts. He is seen at full length, turned to the right, with thick black hair, wearing a black velvet dress with sleeves of flowered satin, a broad lace collar, and a sword suspended by a white belt; a baton is in his right hand; his hat in his left; brown background; no accessories. 81×44 inches. Inscribed

Did: Velasq :  
Philip IV. a  
Cubiculo eiusq.  
pictor 1639.  
ADRIAN  
PULIDOPAREJA

Royal Academy, 1873. This portrait is believed to have been purchased by the grandfather of the present owner some time before the year 1828. Stirling, ii. 621. Waagen, iii. 141.

"In 1639 Velazquez made the portrait of Don Adrian Pulido Pareja, a native of Madrid, Knight of the Order of Santiago, Captain General of the Armada and of the fleet of Nueva España. The portrait is life size, and one of the most celebrated works of the artist; executed with brushes of unusual length, which he used that he might paint at a distance and with greater force, so that observing it closely it is not easily comprehended; but far off it is marvelous. It is signed *Didacus Velazquez fecit, Philip IV. a cubiculo, eiusque Pictor, anno 1639.* The king one day paying his accustomed visit to the painter, mistook the portrait for the admiral himself, and reproached him for remaining in Madrid when he had been ordered away. Discovering his mistake he turned to Velazquez and said, 'I assure you I was deceived.' The portrait now belongs to the Duque de Arcos." Palomino, iii. 331.

Notwithstanding the slight discrepancy in the inscription, there is every reason to believe that the picture now at Longford Castle is the one referred to by Palomino. Is it not the one sold in the Altamira sale? See No. 179b.

**179. DON ADRIAN PULIDO PAREJA. Duke of Bedford,** Woburn Abbey, Bedfordshire. A brown, hard-featured man, with dark hair and mustache and heavy eyebrows, wearing a black dress with white sleeves, collarette, and the red cross of Santiago, standing, with a

baton in his right hand, and his hat in his left; a red curtain behind his head, and a vessel under sail on the right; inscribed *Adrian Pulido Pareja, Capitan General de la Armada y flota de Nueva España, fallecio en la ciudad de Nueva Vera Cruz, 1664.* Full length,  $77\frac{1}{4} \times 42\frac{1}{4}$  in.

British Institution, 1818, 1846. Manchester 1857. Stirling, ii. 622. Waagen, iii. 465.

**179a.** *Aston Hall* sale, August 6, 1862. Admiral Pareja, full length, life-size.  $79 \times 46$  inches. Also its companion, a portrait of his wife. £336. [Sir Arthur Aston was minister to Spain, 1840–43.] **179b.** *Altamira* sale, June 29, 1833. Don Pulido Pareja, Captain General of Spain under Philip IV. Full length. [For a notice of the pictures in the Altamira gallery see the note to No. 166.]

**180. JUAN DE PAREJA. Earl of Radnor.** Bust of a mulatto in dark green doublet with white falling collar.  $30 \times 25$  inches.

Royal Academy, 1873. Stirling, ii, 642, 709. Waagen, iv. 361.

Is this the picture of the “Moorish slave who was in the service of Velazquez and became a great painter? From the Baranello Collection at Naples.” Sold at Sir William Hamilton sale, March 27, 1801. 39gs. Buchanan, *Memoirs*, ii. 76.

Velazquez, on his second visit to Rome, before painting the portrait of Innocent X., tried his hand on that of his own slave Pareja. This half-length, life-size picture was exhibited on the festival of St. Joseph in the Rotunda, and was so much applauded that in 1650 the artist was made a member of the Academy of St. Luke. Palomino, iii. 337. Cean Bermudez, iv. 51.

**181. JUAN DE PAREJA. Earl of Carlisle,** Castle Howard. Bust of a mulatto, with broad white collar falling over a gray doublet.

Stirling, ii. 710. Waagen, iii. 325. Perhaps this may be the portrait mentioned by Palomino. See No. 180.

Photograph in Lord Ronald Gower, *Great Historic Galleries*.

**181a. Stockholm Museum,** 765. mantle; a baton is in his right hand; his Octave Piccolomini. He wears a ruff casque in the left. Half length.  $.92 \times$  and a cuirass over which is a scarlet .78. Doubtful. Style of Vandyck.

**182. DON ANTONIO ALONSO PIMENTEL, Conde de Benavente.** *Museo del Prado*, 1,090 (289). He is about fifty years old, in armor, standing three-quarters left, face front, his left hand on his sword, his right on a hemlet which lies on a table covered with red cloth; a curtain in the background. Half length. Second manner.  $1.09 \times .88$ .

From the Palace of San Ildefonso.

B. MAURA, etch.,  $6.8 \times 5.1$ , 1875, in *Grab. Ag. Fuerte*. J. LAURENT, photo., 48.

**183. POPE INNOCENT X. (Pamphili).** Born 1574, elected pope 1644, died 1655. **Doria Palace, Rome.** A red-faced man turned partly to our right, wearing a white linen robe scalloped at the bottom, white sleeves trimmed with lace, a rolling linen collar, red velvet cap and cape, seated in a crimson chair with square posts, enriched with gold and surmounted by vase-shaped ornaments; his arms rest on the arms of the chair; in his left hand is a paper inscribed *Alla Santo Innocencio X. per Diego de Silva Velazquez.* Background a red curtain. Three-quarters length. 1.40 x 1.20.

"The principal work of Velazquez at Rome in 1649 was the portrait of His Holiness Innocent X., by whom he was greatly distinguished. Recognizing the virtue and merit of the artist, the Holy Father rewarded him with a gold medal bearing his own likeness in relief, attached to a gold chain. Velazquez took a copy of the portrait to Spain. It is related that when the work was finished and placed in a chamber of the palace, a chamberlain entered the room, and seeing, as he thought, the Pope himself, he retired hastily, and cautioned his companions in the antechamber to speak low, for His Holiness was within." Palomino, iii. 337. Notwithstanding the assertion of Palomino, Stirling and other writers, it is doubtful if Velazquez ever made a repetition or copy of this portrait as a whole, although there exist numerous repetitions of the head.

This is a complete symphony in red; the face, the cap, cape, and chair are all presented with a red curtain for background, and yet with such unpromising materials the artist has produced a marvel of portraiture. Sir Joshua Reynolds pronounced it the finest picture in Rome. This and the St. Michael by Guido are the only ones he condescended to copy. Lord John Russell, *Memoirs of Thomas Moore*, iii. 62.

A. LALAUZE, etch., for this catalogue, after a copy by Ternante in the Museum at Versailles, No. 4248. The wood-cut in Armengaud, *Galeries Publiques de l'Europe*, Rome, p. 285, professes to be, but is not, from the Doria picture. It appears to be copied from an old print about the same size as the wood-cut, which bears the name of neither painter nor engraver.

**184. POPE INNOCENT X. Marquis of Bute,** London. A repetition nearly of the above. The paper is inscribed *Alla Santad Nro. Sigre Innocencio X. Per Pero Marti Jesi.* Three-quarters length, life-size.

Purchased by the first Marquis of Bute about the end of the last century.

**185. POPE INNOCENT X. Duke of Devonshire,** Chiswick. The Pope in red cap and cape, both edged with ermine, and an embroidered stole, is seated three-quarters right, in a red velvet chair,



V. L. J. 1882

A. Leblanc

INNOCENT X.



the square posts of which are surmounted by mitres and crossed keys; his right hand is raised before his left shoulder in benediction; a red curtain behind.  $32 \times 28$  inches.

This portrait is mentioned in a manuscript catalogue of the pictures at Chiswick House belonging to the third Earl of Burlington, who died in 1753.

J. FITTLER, line,  $11.8 \times 9.7$ , in E. Forster, *British Gallery of Engravings*, 1807, fol. C. WARREN, line,  $7.1 \times 6.2$ .

**186. POPE INNOCENT X. Hermitage, 418.** Bust, turned slightly left, wearing a red cap and cape, and a rolling linen collar.  $.49 \times .41$ .

From the Houghton collection. Appraised by West and Cipriani at £60. In *Aedes Walpoliana*, p. 67, is told the pretty tale that "when the Pope sent his chamberlain to pay the artist, he would not receive the money, saying the king, his master, always paid him with his own hand. The pope humor'd him." A copy is in the Academy of San Fernando at Madrid.

VALENTINE GREEN, mezzo, reversed in *Houghton Gallery*. RÖTTGER, photo.

**187. POPE INNOCENT X. Duke of Wellington.** Bust, life-size. A repetition of No. 186.

British Institution, 1828. This is perhaps the picture  $26 \times 21$  inches, sold in Lebrun sale, 1810, for 1,050 francs. M. Lebrun purchased from the heir of Chevalier d'Azara, former Minister at Rome under Charles III., more than half his valuable collection of works of art. Ponz praises this amateur highly, and notes especially among his pictures one which was considered to be the first which Velazquez painted for the famous portrait of Leo (Innocent) X. in the Pamphili Gallery at Rome. Ponz, *Viage*, xiv. 56.

LEBRUN, outline in Lebrun *Recueil*. The text informs us that only the head is by Velazquez, the rest by Camail.

**188. POPE INNOCENT X. Marquis of Lansdowne, London.** Bust. A repetition of No. 186, except that the cap and cape have an edging of narrow white fur.  $25\frac{1}{2} \times 19\frac{1}{2}$  inches.

Possibly this may be the portrait No. 190d.

**189. POPE INNOCENT X. Alfred Semour, Esq., Knoyle, Wilts.** Bust. A repetition of No. 186.

Mentioned by Waagen, *Art Treasures in Great Britain*, ii. 242.

**190. POPE INNOCENT X. Mrs. C. Stirling, Cawdor House, Lanarkshire.** Bust, in red cap and cape.  $25\frac{1}{2} \times 18\frac{1}{2}$  inches.

Mentioned by Stirling, *Annals of the Artists of Spain*, iii. 1402.

190a. **Corsini Palace**, Rome. Innocent X., wearing a red cap and a cape edged with ermine over a white robe, the sleeves of which are seen. Long bust, about  $45 \times 35$  inches. Different from any of the above, and doubtful.

190b. **Bracciano Palace**, Rome. Innocent X. Stirling, iii. 1402.

190c. T. B. Bulkley-Owen sale, April 30, 1868. Innocent X. seated in his pontifical robes in an arm-chair. Bought in 1831 from Alexander Gordon, of Edinburgh. £19 19s. (to Davenport.)

"One of the most striking and brilliant of Velazquez' pictures, as well for its strong character as its clear and powerful execution. Purchased by Mr. Irvine in Rome about 1801 for Mr. Gordon." Buchanan, *Memoirs*, ii. 84, 92. "The most striking picture I have seen in Edinburgh is Mr. Gordon's Velazquez. The head and hands of this are very fine, more complete, and having more tone than the same picture in the Doria." Wilkie, in *Life by Cunningham*, iii. 24.

190d. **Le Bailli de Breteuil**, former Ambassador to Rome, sale, by Lebrun, January 16, 1786. Innocent X. seen three-quarters face, wearing a red velvet cap and cape bordered with ermine and a white collar.

190e. "A collection of fine pictures brought from abroad by Mr. Andrew Hagwill, to be sold at auction at Mr. Cocks new auction rooms in Poland St., February 19, 1725." No. 37. Innocent X., by Velazquez. This is the first auction sale of a picture by our artist known to the writer, in England or elsewhere.

190f. **George Watson Taylor** sale, by Christie, June 13, 1823. Innocent X. £27 6s.

190g. **Hon. Mr. Vernon** sale, 1831. Innocent X. £32 10s.

190h. **José Mazaredo** sale, Paris, 1837. Innocent X.  $10 \times 7\frac{1}{2}$  inches.

190i. **Lord Northwick** sale, 1859, No. 1604. Innocent X. £35 14s., to Thomas Barber. **Thomas Barber** sale, May 5, 1862, from Northwick collection. £3 3s. **H. A. J. Munro** sale, May 18, 1867. £11. The catalogue of the Munro collection by Frost and Reeve says this portrait was bought at Northwick sale, and gives the size  $28\frac{1}{2} \times 22$  inches.

190k. A Portrait of a Pope, half length, was in the new palace at Madrid. Cean Bermudez, *Dic.* v. 179.

190l. **Lord Methuen** had a portrait of Innocent X.,  $26 \times 19$  inches. Mentioned in Neale, *Views of Seats*, 1820. It was sold in 1842.

190m. **Academy of St. Luke**, Rome. Pope Innocent XI. ? Bust, with thin face, gray mustache and chin whiskers; he wears a red cap and cape trimmed with ermine and a rolling linen collar. Life-size.

Innocent XI. (Odescalchi) ascended the papal throne in 1676, sixteen years after the death of Velazquez.

190n. **Alexander VII.** (Chigi, succeeded Innocent X. in 1655). His portrait after Velazquez, engraved by G. N. Bertinot, is mentioned in Andressen *Handbuch*.

190p. **Stockholm Museum**, 763. Innocent XII. (1691-1700). Bust. .65  $\times$ .49. A good picture, but it cannot be attributed to Velazquez.

191. **DON FRANCISCO DE QUEVEDO VILLEGRAS**. 1580-1645. **Duke of Wellington**. Bust, with abundant grayish, frizzled hair, a narrow linen collar, a huge pair of lunettes on his nose, and the cross of Santiago on his breast. Life-size.

Formerly belonged to Don Francisco Bruna, at Seville. Mentioned in R. Twiss, *Travels through Spain, &c.*, London, 1775, 4to, p. 308. This is doubtless the portrait spoken of by Palomino (iii. 333) in which the poet is represented with glasses which he was accustomed to wear.

M. S. CARMONA, line, 5.1×3.2, with lyre, mask, book, etc., beneath, in *Par-nasso Español*, iv. 186. M. BRANDI, line, 11.8×7.2, three-quarters length, holding a book. The engraving is lengthened to suit the fancy of the engraver; at Calco. Nacional, in *Españoles Ilustres*. See also No. 229bbb.

**192. DON FRANCISCO DE RIBAS. J. C. Robinson, Esq., London.** A gentleman of the court of Philip IV., three-quarters length, turned partly left, nearly full face, with long black hair, black cloak, sword, and the Order of Santiago; a letter in one hand, his gloves in the other; a pedestal on the right bears the names and titles of the person represented, with the addition *Aetas Suae 49*. Only the head is by Velazquez. 45×36 inches.

Exhibited by Mr. Robinson at the Royal Academy, 1880. A sculptor named Francisco de Ribas was much employed in decorating the cathedral and other churches in Seville. He was living in 1669. Cean Bermudez, *Dic.* iv. 182. There is a portrait of a person of that name by an unknown artist of the school of Ribalta in the Museum at Valencia, No. 1000.

**193. THE ALCALDE RONQUILLO,** standing on a tiled floor, three-quarters right, with black dress, short cloak, golilla, and sword; his hat in his right hand, his left on the top of his staff; a pedestal and column on the left, a red curtain above. Full-length, life-size.

Purchased by Sir David Wilkie from D. José de Madrazo. *Life of Wilkie*, by Cunningham, ii. 496. Sold Sir D. Wilkie sale, April 25, 1842, "from the Alta-mira Gallery," £26 5s. James Hall sale, April 18, 1855, £157 10s. G. A. Hoskins sale, June 18, 1864, £50 8s. G. R. Burnet sale, March 16, 1872, £116 11s. British Institution, 1844. Manchester, 1857. Stirling, *Velazquez*, Paris Ed. 185.

According to the Hoskins catalogue this Alcalde was a fighting Judge of the time of Charles V., who hung the Bishop of Lanoza, and whose maxim was that all criminals ought to be hung, the old for what they had done, the young for what they might do.

The old man wearing a golilla, called the Alcalde Ronquillo, which was etched by Goya, and which is mentioned by Cean Bermudez as being in the royal palace, is probably No. 75a.

**193a. Munich Gallery S. 375.** plumed cap; his mailed right hand rests TILLY (?) Bust, in armor, wearing a on his staff. 31×19 inches. Doubtful.

LORENZ QUAGLIO, litho., in *K. Baier-ischer Gemälde Saal*, Munich, 1817-36. 44×35 inches. 1,800 francs.

Photograph by Hanfstangl. 193c. Earl of Clarendon. TOR-

193b. Chevalier Erard sale, 1832. QUEMADA (?) Bust, in dark dress. D. DIEGO RODRIQUEZ DE CITRAY, Stirling, iii. 1404.

194. JULIAN VALCARCEL. Earl of Ellesmere. A youth of eighteen years, dressed in a brown coat, red scarf, and breeches, holding in his left hand his hat adorned with white and blue plumes, in his right the Order of Alcantara. Full length, life-size. Only the upper part of the picture is finished.

Altamira sale, June 1, 1827. £37 16s. British Institution, 1838. This portrait is in a private room in Bridgewater House, and is not generally shown to visitors.

[Julian was the son of Doña Isabel de Anversa, a noted courtesan of Madrid. In Gil Blas c. xii., her name is given as Isabel Margherita Spinola. When the youth was about eighteen years of age, Olivares, who was ranked among the numerous admirers of the mother, compelled D. Francisco Valcarcel to acknowledge the boy as his son. Twelve years later Julian married a woman of the same profession as his mother; but about this time the Count Duke, his only daughter having died [in 1626], resolved to give the scrapegrace the benefit of a doubt, and recognized him as his own son, bestowed upon him the name of Henrique Philipe de Guzman, made him his heir, created him Duque de San Lucar, induced the Pope to annul his marriage, and forced the Duque de Frias, hereditary Constable of Castile, to give his daughter to the upstart. [1642.] The following year Olivares fell from power. Julian was also banished and, his only child having died, the Duque de Frias sent for his daughter and placed her in a convent. Julian died before the year 1650, and the title of Duque de San Lucar passed to the Duque de Medina de las Torres, who had married the only daughter of Olivares, and through him descended to the Marqués de Leganés. J. Dunlop, *Memoirs of Spain*, i. 345. J. W. Imhoff, *Genealogiae viginti illustrium in Hispani Familiarum*. Lipsiae, 1712, fol. p. 110.]

195. VELAZQUEZ. Uffizi Gallery, Sala de' Pittori, 217, Florence. The painter, sixty years of age, half length, standing three-quarters right, face front, with bushy black hair, chin whiskers, and mustache turned up, wearing a black coat and cloak, a golilla or stiff horizontal collar, and a sword; a medal with the cross of Santiago is suspended at his breast; his left hand rests on a table, his right partly conceals a key that is thrust in his girdle. 1.00×.81.

Velazquez was installed as a Knight of Santiago on the 28th day of November, 1659, and died on the 7th day of August in the following year. The badge of that

order seen in this portrait would indicate that the picture was painted during the last year of his life.

FRANCESCO CECCHINI, line,  $10.2 \times 7.9$ , Romae. CALAMATTA *direxit*, DELBOETE *sc.* Bruxelles, 1847, in *Imp. e Real Gal. di Firenze*. Firenze, 1847, &c., in progress. BLAS AMETTLER, line,  $11 \times 7.3$ , holding a palette, brush, etc., at Calco. Nacional, in *Españoles Ilustres*; the changes from the above portrait were made to suit the fancy of the engraver. H. ADLARD, line, after Amettler, in Stirling, *Annals*. LASINIO figlio, outline, in *Real Gal. di Firenze*, Firenze, 1817–33, 4 vols., 8vo. JOHN BROMLEY, outline, in O'Neil, *Dic. of Spanish Painters*. C. NANTEUIL, litho.,  $10.3 \times 8$ . Photo. in Reid, *Velazquez*.

The following are similar to the above, but busts only; JEAN MINGUET, line,  $9.8 \times 7.2$ . MAUZAISSE, litho., in Chabert, *Gal. des Peintres*. Fo Mo, [Federico de Madrazo], litho., in *El Artista*, after a picture belonging to D. José de Madrazo. On wood in Blanc, *Peintres*; Scott, *Murillo*; Stirling, *Velazquez*, Paris Ed; Becker, *Kunst und Künstler*; *Gaz. B. Arts*, May, 1879. This last is reversed and varied.

[The key thrust in the artist's girdle was his badge as an officer of the royal household, and Velazquez was probably entitled to bear it when he was appointed Ugier de Camera, an office which was conferred on him in 1627, and which he surrendered to Mazo his son-in-law in 1634. Similar keys were worn by the gentlemen of the chamber, and even by the valets, etc. (see Nos. 72 and 173), but in case of the higher officers the handles were gilt. They were constantly carried, even when the wearer was out of Spain, and they locked the doors of all the royal palaces in the kingdom. Should a key chance to be lost, all the locks and keys were at once changed at the cost of the careless loser, the expense amounting to as much as 10,000 crowns. The keys were of two sorts, one for show, and the other for use by the officers on actual duty. *Memoirs of Saint Simon*, iii. 117.]

**196. VELAZQUEZ.** *Uffizi Gallery*, Sala de' Pittori, 216. Bust, without hands, three-quarters right, face front, with mustache, and long hair falling on his shoulders, wearing a small skull cap on the back of his head, and a very wide linen collar with square corners, which falls over his dark habit.  $.70 \times .58$ .

GIROLAMO ROSSI, line, in *Serie di Ritratti degli eccellenti Pittori dipinti di propria mano*. Firenze, 1748, 4 vols., fol. C. COLOMBINI, line in *Serie degli Uomini i più illustri nella pittura*, Firenze, 1769, 13 vols., 4to. LASINIO figlio, outline, in *Real Gal. di Firenze*, 1817–33, 4 vols., 8vo. UNKNOWN, line, reversed, with a stiff narrow collar, in D'Argenville, *Vie des Peintres*, Paris, 1762, 4 vols., 8vo. On wood, in Sir W. Stirling-Maxwell, *Catalogue of Prints*.

**197. VELAZQUEZ.** Portrait in the picture of the *Meninas*. The artist, fifty-seven years of age, stands nearly front, holding a palette

and a brush. On his breast is the red cross of the Order of Santiago. See ante No. 21.

This portrait is the best and the most authentic that exists of Velazquez, and the only one whose history can be traced back to the time of the artist.

E. SAINT RAYMOND, etch. Etched for this catalogue. FED. NAVARRETE, line, 8.6×6.1, oval, at Calco. Nacional. AUG. ESTEVE, line, 6.1×4.6 oval, bust, without hands.

**198. VELAZQUEZ.** Valencia Museum, 684. A short bust; turned partly to the right. Almost identical with the bust of No. 195. Less than life-size.

"Among other occupations, he made in Rome [1629-31] a famous portrait of himself, which is now in my possession." Pacheco, 105. The fate of the portrait mentioned by Pacheco, painted when the artist was thirty to thirty-two years of age, is unknown. Baron Davillier suggests that it may be the one at Valencia, but the face there represented seems too old for a man of thirty years.

FORTUNY, etch., 4.6×3.9, inscribed *Al Bn Ch. Davillier su amigo Fortuny*, with a fac-simile of the signature of Velazquez. This plate was etched as a labor of love, and presented by the distinguished artist to his friend, who made use of it to adorn an interesting reprint of the *Mémoire de Velazquez sur quarante et un tableaux renvoyés par Philippe IV. à l'Escorial. Réimpression de l'exemplaire unique* (1658), avec une introduction par le Baron Ch. Davillier, Paris, 1874, 8vo. Only two hundred and fifty copies printed. There are four proof impressions of this etching on parchment before the fac-simile of the signature of Velazquez. Of these one belonged to M. Fortuny, two to M. Davillier, and one is in the collection of the author of this Catalogue. Fortuny etched five plates before he was satisfied with his work, all of which he gave to M. Davillier. Only a few trial impressions have been made from each. Specimens may be seen in the Biblioteca Nacional, Madrid, and in the Bibliothèque de l'École des Beaux Arts, Paris. A wood engraving of the Valencia portrait lengthened is in *La Ilustracion Esp. y Amer.*, Madrid, January 8, 1876, and in *Almanaque de la Ilustracion*, 1879.

**199. VELAZQUEZ.** Sir William Stirling-Maxwell, Bart. A head, somewhat like that of No. 195. A miniature.

Sir J. M. Brackenbury sale, 1848, £o 18s. Leeds Exhibition, 1868.  
Engraved on wood in Stirling, *Velazquez*, London, 1855, 12mo.

**200. VELAZQUEZ.** Earl of Ellesmere. A head.

Purchased from H. Farrar. British Institution, 1843. Stirling, ii. 675.

**201. VELAZQUEZ.** Marquis of Lansdowne, London. Bust, about thirty-five years old, three-quarters left, with black hair, dark habit, and narrow linen collar; grayish background. 26½×20½ in.

From one of the royal palaces of Spain ; purchased from the Prince of the Peace ; brought to London by Mr. Buchanan, who sold it in 1814 to the Marquis of Lansdowne. Buchanan, *Memoirs*, ii. 244, 247. British Institution, 1867. Royal Academy, 1877. This picture is different from any other known to the writer. The features, however, seem to resemble those of Velazquez.

**202. VELAZQUEZ. Palazzo Ducale, Modena.** Bust, in an oval, three-quarters right, face front, wearing a cap, dark habit, linen collar turned down, gold chain, and mustache ; his left hand holding a palette and brushes is partly seen.

Described in *Raccolta di Cataloghi ed inventari inediti*, of the pictures of Prince Ignazio d'Este, by the Marchese Giuseppe Campori, 1685, p. 311. "Ritratto di Monsieur Velasco con cornice a cordone dorata, qual figura ha le mani solo abbozzata, di altezza braccia 2½ e di larghezza br. 1 e oncie 4 circa." Mentioned also in a catalogue at the end of the XVII. century by Cesare Cavazza.

**203. VELAZQUEZ? Capitol, Rome.** Bust, about fifty years of age, nearly front, with bare head, wearing a rolling linen collar, mustache, and chin whiskers. Life-size.

The features seem to resemble those of Velazquez. The portrait may have been painted by him when he was in Italy in 1650.

Photographed by ALINARI.

**203a. Munich Gallery, 336.** Velazquez, bust, with pointed beard, mustache, long black hair, and collar turned down. On canvas mounted on wood, 19×15 in. This is said to be a copy, but it does not resemble any known portrait of Velazquez. It is engraved in *Gal. Elect. de Dusseldorf*, Basel, 1776, Pl. 8, No. 92.

**203b. Samuel Woodburn**, deceased, sale by Christie, London, May 15, 1854. Velazquez, £17. Also a head of Velazquez, £20.

**203c. W. Y. Ottley** sale, 1811. Velazquez, £8 5s.

**203d.** In the Gallery of Versailles, No. 1059, is a copy of a picture by C. Lebrun and Vandermeulen representing the interview between Philip IV. and Louis XIV. at the Ile de Faisans. Among the Spanish portraits are those of Philip IV., Velazquez, and D. Alonzo de Pimentel. There is an engraving of the picture by Jeanrot, published at the *Calcographie du Louvre*, No. 733.

**204. A SPANISH NOBLEMAN. Earl of Stanhope**, London. Half length, about forty-five years old, in black dress, with long brown hair, mustache, and chin tuft ; his right hand holds his watch guard, his left falls at his side ; dark background. Signed *Diego Velazquez.* 39½×30½ inches.

This portrait, formerly supposed to represent Olivares, belonged to Count Lecchi of Brescia, and was bought by Lord Mahon, afterward Earl of Stanhope, in November, 1845. Manchester, 1857. British Institution, 1861, Leeds, 1868.

A portrait 39×31 inches, from Count Lecchi Collection, purchased by Mr. Irvine from Sir William Forbes, was sold at London June 2, 1842, for £74 11s.

**205.** A SPANISH NOBLEMAN. **W. F. B. Massey-Mainwaring, Esq.,** London. Bust, three-quarters right, with chin whiskers, and mustache turned up, bare head, short hair, and very wide falling linen collar edged with lace. Life-size.

Lord Northwick sale, 1859, No. 1763. £52 10s. Exhibited at the Bethnal Green Museum, 1877.

**206.** A SPANISH NOBLEMAN. **Lord Kinnaird,** Rossie Priory, Perthshire. He is represented as entering a door-way at which hangs a partly drawn curtain; in his hand is a paper inscribed *Velazquez.* 50×38 inches.

[At Lord Kinnaird sale, March 4, 1813, was a portrait of a Spanish Nobleman, different from this, ascribed to Velazquez, which was bought in at £380, and is now at Rossie. It has been found to be a work of Rubens, whose private mark it bears, and is supposed to be a portrait of a General Velazquez, painted in Spain.]

**207.** A YOUNG MAN. **Duque de Montpensier,** Seville. Bust, three-quarters left, with smiling face and bushy hair, wearing a wide falling collar edged with lace. .43×.35.

Louis Philippe sale, 330, £140. Purchased by Baron Taylor from J. F. Lewis, a painter at Seville. This picture, now called a *Caballero*, was formerly considered to be a portrait of Velazquez, and is so called in the following engravings. It is probably neither a portrait of Velazquez, nor by him.

PANNIER, line, 5.7×4.5, Paris, 1846, in *Gal. Hist. de Versailles*, Supplement T. V., series 10, sec. v. A. MASSON, line, Paris, 1843, in *L'Artiste*. S. B. MALEZIEUX, litho., 18.4×16.2, reversed. JULLIEN, litho., 8.7×6.5, in *Journal l'Album*. On wood in J. F. Robinson, *Great Painters*.

**208.** A YOUNG MAN. **Grosvenor House,** London, 129. Bust, wearing a fur cape, a cap adorned with crimson ribbons, and an orange-colored coat, looking front over his right shoulder. On panel. 22×17 inches.

This picture, incorrectly called a portrait of Velazquez, is from the Wellbore Ellis Agar Gallery, which was purchased entire in 1806 for 30,000 guineas.

Etched in J. Young, *Grosvenor Gallery*.

- 209.** A MAN, incorrectly called *Velazquez*. **Duke of Wellington**, 159. Bust, in black dress and narrow linen collar, with mustache and whiskers, his body left, face nearly front. Life-size.

Exhibited at the British Institution, 1855.

- 210.** A MAN. **Earl of Wemyss**, Gosford Hall, East Lothian. A middle-aged man in black dress, with white collar, standing, with a letter in his right hand, and holding his dress with the left. Half length.

Mentioned by Waagen, *Art Treasures of Great Britain*, iv. 438.

- 211.** A YOUNG MAN. **Edward A. Leatham, Esq.**, London. Bust, in a gray cloak. 27×22 inches.

**W. Anthony** sale, February 4, 1871, £42. In the same sale was also a Gentleman, in black dress, £13 (Gray).

- 212.** A MAN. **Earl of Dudley**. A head, 13½×11½ inches. Royal Academy, 1871. Is this the picture from Marqués de Leganés Gallery, sold No. 43 Salamanca sale, 1867, for 2,000 francs?

- 213.** A MAN. **Lord Leconfield**, Petworth, Sussex. Bust, wearing a white collar.

Mentioned by Waagen, *Art Treasures of Great Britain*, iii. 42.

- 214.** A MAN. **Lord Arundel of Wardour**, Wiltshire. A head. Mentioned by Waagen, *Art Treasures of Great Britain*, iv. 393.

- 215.** A MAN. **Fitzwilliam Museum**, 48, Cambridge. A Man, with bare head, rich gray and red dress, and wide falling linen collar; his right hand before his breast, his left arm resting on a table covered with red cloth; more than half length. About 10×8 inches. Doubtful.

- 216.** A GENTLEMAN. **Charles Brinsley Marlay, Esq.**, Mulingar, Ireland. Three-quarters length, about thirty-five years old,

with dark hair, mustache, and beard, wearing a black doublet, ruff, lace cuffs, and sword; one hand is on his waist, the other on a guitar which rests on a table covered with crimson cloth; a column and curtain in the background.  $45 \times 37$  inches.

This picture, which is thought to be a portrait of Pareja, was purchased from Mr. Kellogg, an American artist, who bought it in Florence. British Institution, 1862.

**217. AN ALCALDE.** **Sir John Neeld, Bart.,** Grittleton, Wilts. A Man, standing, with black dress, mantle, and sword; his hands crossed, the right holding a letter, his hat in his left; three-quarters length.  $53\frac{1}{2} \times 41$  inches.

Exhibited at the Royal Academy, 1878. Waagen, ii. 245.

**218. AN ECCLESIASTIC.** **Walter R. Banks, Esq.,** Kings-ton Lacy, Dorset. A Bust.  $26 \times 23$  inches.

Purchased in Italy. Mentioned by Stirling, *Annals*, iii. 1404.

**219. A GRANDEE.** **Leuchtenberg Gallery,** St. Petersburg. A Man, with long hair falling on his left shoulder, wearing a cloak, an embroidered habit, stiff horizontal collar, and a sword; his right hand is on his breast, the left not seen. Half length, oval.  $35 \times 33$  inches.

The Duc de Leuchtenberg having in 1839 married the Grand Duchess Marie, his collection of pictures was transferred from Munich to St. Petersburg.

N. MUXEL, etch., in *Leuchtenberg Gallery*, Frankfort, 1851, 4to. I. A. MAYR, litho.,  $16.2 \times 12.3$ .

**220. A CAVALIER.** **Pesth Gallery, 695.** A Man, seen in profile, mounted on a white horse. Small.

Formerly in the **Esterhazy Gallery** at Vienna, which was sold in 1870 to the Hungarian Government for 1,300,000 florins.

**221. A NOBLEMAN.** **Yale College,** New Haven, U. S. A. Jarves Collection, 135. He is represented at full length in armor. Life-size.  $75 \times 49$  inches.

The background and outline of the hand bear marks of changes and alterations in the progress of painting.

**222. A MAN.** **Museo del Prado, 1,104 (139).** Bust, about fifty years old, with thin face, swarthy complexion, homely features,

and short black hair, wearing a plain black dress and golilla. Second manner. .56×.39.

Supposed to be from the collection of the Duchess del Arco.

J. LAURENT, photo., 191.

**223. A MAN.** **Museo del Prado, 1,103** (228). Bust, about thirty-five years of age, with yellowish complexion, dark whiskers and mustache streaked with white, short hair, plain black dress, and large ruff. First manner. .40×.36.

From the palace of San Ildefonso, where it was attributed to Tintoretto.

**224. A MAN.** **Berlin Gallery, 508C.** A Gentleman, seen three-quarters left, looking front, with thick black hair, small mustache, falling collar, flowered black silk coat, wide red scarf, sword suspended from a baldric embroidered with silver, and collar of Santiago; his left hand on his hip; in his right is a staff with a silver knob. Inscribed above, *Aet. 39 anno 1630*. Kneepiece. 1.17×.85. Doubtful.

From Suermondt Gallery, 1874. M. Burger thinks this portrait was painted by Velazquez in Italy, and that it represents perhaps the Spanish Minister to Venice, or the Viceroy of Naples. *Gaz. B. Arts*, January, 1869, p. 30.

Photographed by the Berlin Photographic Company.

**225. A MAN.** **Dresden Gallery, 624.** A Gentleman, about fifty years old, standing, with dark dress, narrow linen collar, and a cloak which falls from his left shoulder and is held by his right hand; his left hand on his sword. Half length. 52×37 inches.

Bought as a Rubens in the Modena collection in 1746. From 1826 to 1846 it was attributed to Titian, but now to Velazquez.

ERNST MOHN, line, in *Galerie de Dresde*, 3 vols., fol. 1780–1874, vol. iii. pl. 41. Photographed by the Berlin Photographic Company.

**226. A MAN.** **Dresden Gallery, 423.** Bust, with gray hair, mustache, and chin whiskers, dark dress, and a gold chain. 28½×24 inches.

Bought in the Modena Collection as a Rubens, and so classed in Smith *Catalogue Raisonné* P. IX., p. 281, No. 140. Since 1828 it has been ascribed to Velazquez.

ZUCCHI, line, in *Gal. de Dresde*, ii. 45. Attributed to Rubens.

**227. A MAN.** **Pitti Gallery,** 329. Bust, wearing a ruff, his body turned to the right, face front, with short curling hair, mustache, and chin whiskers. .58×.44.

G. GUADIGNINI, line, in Bardi, *Gal. Pitti*, inscribed "Ignoto No. I."

**228. A MAN.** **Pitti Gallery,** 198. Half length, with bare head, wearing over his habit a collar edged with lace. A cloak falls from his shoulder, and is wrapped around his waist; his right hand is on his hip, his left on his sword. 1.14×.86.

V. DELLA BRUNA, line, in Bardi, *Gal. Pitti*, inscribed "Ignoto No. II."

**229. A YOUNG MAN.** **Stockholm Museum,** 764. Bust of a young man wearing a ruff, and a buff doublet with slashed sleeves. .63×.46. Doubtful.

**229a.** Geronimo Bibaldo, painted at Rome in 1649. Mentioned by Palomino iii. 337.

**229b.** Ferdinando Brandano, Oficial Mayor de la Secretaria del Papa. Palomino, iii. 337.

**229c.** Cardinal Pamphili, nephew of Innocent X. Ib.

**229d.** Monseñor Camilo Maximo, Camarero de su Santidad Insigne Pintor. Ib.

**229e.** Monseñor Abad Hypolito, Camarero del Papa. Ib.

**229f.** Monseñor Mayordomo de su Santidad. Ib.

**229g.** Monseñor Michael Angelo, Barbero del Papa. Ib.

**229h.** Don Nicolas de Cardona Lusigniano, Maestro de Camara del Rey. Ib., iii. 333.

**229i.** Es muy celebrado el retrato de Pereyra, del Abito de Christo, tambien maestro de la Camara. Ib.

**229j.** Fernando de Fonseca Ruiz de Contreras, Marqués de la Lapilla, Caballero de la Orden de Santiago. Ib.

**229k.** Fr. Simon de Roxas, estando difunto. Ib. iii. 335.

**229l.** Juan de Cardenas y Calabazas. Formerly belonged to the Marqués de Leganés. *Cat. Mus. Prado*, p. 627.

**229m.** **Berlin Gallery,** 408 A. An Old Man seated, with gloves in his right hand; his arms on the arms of the chair. Half length. .86×.69. Bought as a Velazquez in 1860, but it is probably by an Italian painter.

**229n.** **Museo del Prado,** 1,115 (119). Head of an old man with white, unkempt hair and beard, seen in profile. .39×.31. Formerly attributed to Velazquez, but now considered doubtful.

PINEDA, etch., in *Grab. Ag. Fuerte*.

**229p.** R. S. Holford, Esq. An officer in armor, full length, standing, wearing soft boots and long hose; his left hand on his helmet, which lies on a rock, his right holds a staff. 82×50 inches.

**Lebrun** sale, 1810, No. 130. Withdrawn at 6,500 francs, and afterward sold to T. Baring. Buchanan, *Memoirs*, ii. 255. British Institution, 1839, 1851. This picture has long been attributed to Velazquez, but it is more in the style of Van dyck.

Outline, reversed, in Lebrun *Recueil*. The text absurdly suggests that it is a portrait of Cromwell.

**229q.** Rev. J. S. Ogle, Kirkley Hall, Northumberland. A Gentleman. Bust.  $28\frac{1}{2} \times 21$  inches. Royal Academy, 1876. Stirling, iii. 1404.

**229r.** Manfrini Palace, Venice. A Man. Stirling, iii. 1403.

**229s.** Ambrosian Library, Milan. A Man. Stirling, iii. 1403.

**229t.** Brera, Milan. Head of a sleeping monk; life-size. Stirling, iii. 1402.

**229u.** Colonel the Hon. C. S. Vereker. A Cavalier. Leeds Exhibition, 1868.

**229v.** Marquis of Exeter, Burleigh House, Rutlandshire. A Man. Jones, *Views of Seats*, 1829. Stirling, iii. 1404.

**229w.** Marquis of Exeter. A Boy. Stirling, iii. 1405.

**229x.** Dulwich Gallery, 222. Bust of a Boy about five years old, profile left; his long black hair falls on his white collar and brown doublet.  $20\frac{3}{8} \times 10\frac{3}{8}$  in. Formerly ascribed to Velazquez, but now to Juan de Pareja.

**229y.** Darmstadt Gallery, 534. A Child.  $51 \times 35$  inches.

**229z.** Darmstadt Gallery. A Knight in red robes, with white collar.  $27 \times 21$  inches.

**229aa.** A Man on horseback galloping right, his hand outstretched.

J. C. LOEDEL, fac-simile of a drawing in *Recueil de dessins de l'Académie à Dusseldorf*, 1781, fol. Also in *Handzeichnungen aus der Weigelschen Kunstsammlung*, 1854-61, Heft iv, No. 12.

**229bb.** Munich Gallery, 380. "Spanish School." A Man with his right hand on his hip, his left on his sword. Half length.

Perhaps this is the picture engraved in *Gal. Elect. de Dusseldorf*, Basle, 1776, Pl. 15, No. 196; attributed to Velazquez.

**229cc.** A Man with thin face, short, thin hair, mustache, and chin whiskers, wearing a loose linen collar, seen in profile, right. Bust.

VAL. GREEN, mezzo,  $12 \times 9.3$ , Jan. 1, 1773. From a picture belonging to Mr. Reid.

**229dd.** Lord Cowley. Portrait of a Man. British Institution, 1836.

**229ee.** William Goldsmid. Portrait of a Gentleman. British Institution, 1862.

**229ff.** South Kensington Museum, Dyce Collection, 86. Head of a Gentleman wearing a small ruff. Miniature in oil on copper.

**229gg.** Comte A. de Stroganoff, St. Petersburg, catalogue, dated 1800, No. 31. Bust of an old man with long hair, white beard, and brown drapery, seen three-quarters face.  $30 \times 22$  inches. From L. M. Vanloo sale, 1772. Randon de Boisset sale, 1777, No. 13, 850 francs.

**229hh.** Siebel d'Elberfelt sale, Paris, May 19, 1852. Full-length portrait of a nobleman, standing with his right hand on his hip, wearing a gray felt hat with feathers, a silk doublet enriched with gold, soft boots, and a sword; gloves in his left hand.  $2.00 \times 1.12$ .

**229ii.** Lebrun sale, December 10, 1778. Bust of a Man with bald forehead, wearing a black cloak and cravat.  $24 \times 15$  inches.

**229kk.** Lebrun sale, April, 1811, No. 90. Portrait of a youth with hair falling over a lace collar, slashed sleeves, gloves in his left hand; his right falls naturally. Kneepiece. 399 francs.

**229ll.** Marquis de \* \* \* [Montesquieu] sale, by Lebrun, December 9, 1788. Head of a man seen three-quarters, with chapeau and dark cloak.  $26 \times 19$  inches.

**229mm.** Marquis de Belville sale, June 10, 1825. Portrait of a boy. From

Lord Charles Townsend's collection. £4 4s.

**229nn.** Schamp d'Aveschoot sale, September 14, 1840. A Young Philosopher, half length, resting his hand on some books.  $27 \times 20\frac{1}{2}$  inches. 140 florins.

**229pp.** M. M. Zachary sale, May 30, 1838. A noble Spanish youth in hat and feathers, slashed sleeves, and falling collar.

**229qq.** Aguado sale, 1843, No. 146. A Magistrate. *Un Corregidor.* Full length, head uncovered, and seen full face, in complete black costume and cloak, white collar turned down, handkerchief and white sleeves, buckskin gloves, girded with a sword.  $1.96 \times 1.02$ . 1,600 francs. This was probably sold as a Murillo at Joseph Parkes' sale, May 8, 1858, 90 gs. Again at a sale July 13, 1860, to Graves. Sold again July 14, 1863, £64 1s.

**229rr.** Sir D. Wilkie sale, 1842. An Abbot. £13 2s.

**229ss.** W. W. Burdon sale, 1862. An Abbot. £3 12s.

**229tt.** Louis Philippe sale, No. 77. Head of an Inquisitor. A study. .54 X .43. £10.

**229uu.** Earl of Bessborough sale, 1801. A Priest at the altar. £35 14s.

**229vv.** Lady Stuart sale, May 15, 1841. An Advocate in black dress with spectacles. £49 7s. Also, Portrait of a noble child with a hawk in its hand. £18 18s.

**229ww.** Gaetano Faccioli sale, London, June 19, 1852. A Burgomaster, from Grimani collection. £27 6s.

**229xx.** Alton Towers sale, 1857, No. 148. Portrait of an Artist standing before his easel. £8 8s (Southeran).

Also No. 72. A Gentleman in black with slashed dress, seated, writing. £5 15s. (Rhodes.)

**229yy.** Marquis of Lansdowne sale, 1806. Portrait of a Knight of Malta. £194 5s.

**229zz.** Dr. Rinecker, Professor in the University at Wurzburg, sale, Paris, March 30, 1868. Portrait of a young man, his head turned right, his hand raised to his neck, with black hair, mustache, and lace collar, wearing gray silk pourpoint; light background. From the royal gallery at Schleissheim.  $57 \times 42$  inches.

**229aaa.** Erard sale, 1832, No. 52. A General galloping on a piebald horse, holding a baton in his right hand. He is followed by a trumpeter, to whom he gives orders. In the background are two armies fighting.  $118 \times 74$  inches. 1,600 francs.

**229bbb.** Jose de Madrazo Catalogo No. 444. A Knight of Santiago, "Style of Velazquez," with black hair, chin whiskers and mustache, lunettes, and the cross of Santiago.  $.56 \times .37$ . From the Iriarte gallery. Perhaps the following engravings are after this picture. VICENTE CAMARON, lith.  $9.4 \times 7.2$ , at *Real Est. Lito.*, Madrid, "from a picture belonging to D. J. de Madrazo." R. HANCOCK, line,  $5.1 \times 3.1$ , inscribed *D. Francisco Quevedo*.

**229ccc.** James Whatman, Esq. Bust of a man with long, curling black hair, sallow complexion, mustache, white collar, dark dress, soft hat and feather, looking front.  $20 \times 15\frac{1}{2}$  inches.

British Institution, 1858. Mr. Whatman's pictures were sold at Christie's, February 20, 1882.

**230.** QUEEN MARGARITA OF AUSTRIA, wife of Philip III., Museo del Prado, 1,065. She is about twenty-five years of age, mounted

on a chestnut and white horse, which walks three-quarters left; she wears a ruff and a black dress with open sleeves; her red hair is drawn back from her face, and is surmounted by a white plume; on her breast is a large jeweled brooch; the bridle and breastplate of the horse are adorned with gold, and on his forehead is a white rosette; his housings are richly embroidered, and fall nearly to the ground; the Queen's right hand touches the neck of the horse, only three of whose feet are seen. Background, a broken landscape with scattered bushes. The costume of the Queen, and the trappings of the horse are evidently not by the hand of Velazquez himself.  $2.97 \times 3.09$ .

Companion to No. 96, which see.

F. GOYA, etch.,  $14.6 \times 12.2$ , 1778, at Calco. Nacional. In the collection of Sir W. Stirling-Maxwell is an impression with the letters written by Goya. Photographed by J. LAURENT and by A. BRAUN.

[The Calcografia Nacional, No. 11 Calle de Alcala, Madrid, is a Government institution similar to those at Paris and Rome. Its last catalogue, 1880, enumerates forty-one engravings and etchings after Velazquez and eighteen after Murillo. Among its publications is the work known as *Retratos de Españoles Ilustres*, comprising one hundred and fourteen portraits, which are sold separately at 1.50 pesetas each. These portraits are half length, having been lengthened or shortened by the engraver to secure uniformity. The coppers of *El Grabador al Agua Fuerte*, one hundred and thirty-one in number, have also passed into the possession of this establishment, and the impressions are sold at 2 pesetas each, or 131 ps. for the entire collection.

Beside the above there are engravings of the paintings by Raphael, Ribera, and others, in the royal collection, Devotional pictures, Costumes, Plants, Sports, Views, etc. Nearly all the engravings now published in Spain are printed here.

In 1803 the Prince of the Peace, on behalf of the State, purchased from Goya's son the plates of the *Caprichos* and some other etchings, including probably all those by Goya after Velazquez, except three of which the coppers are lost. The consideration for this sale was a pension of 12,000 reals. The plates were deposited in the Calcografia Nacional, where they are still worked, although the modern impressions are of no great value. They may be distinguished from the old ones by being on very white paper.]

**231. QUEEN ISABEL OF BOURBON**, first wife of Philip IV. **Museo del Prado**, 1,067. She is about twenty-five years of age, mounted on a white horse, which walks profile left; her costume and the trappings of the horse greatly resemble those seen in the above picture of Queen Margarita. The chief differences are that the dress of Queen Isabel is brown, her hair is black, and is not surmounted by

a tuft of feathers, her hand does not touch the horse's neck, and all of the animal's feet are seen. Background a broken landscape. The costume, etc., as in No. 230, are apparently by a pupil of Velazquez.  
3.01×3.14.

Probably painted in 1644. Companion to No. 97, which see. Mentioned by Palomino, iii. 332.

F. GOYA, etch., 14.6×12.4, 1778, at Calco. Nacional. A proof before letter is in the Biblioteca Nacional, Madrid. A photograph of this etching is in Reid's *Velazquez*. The picture is photographed by J. LAURENT and by A. BRAUN.

**232. QUEEN ISABEL OF BOURBON. Mrs. Henry Huth.** She is seen at full length, standing, three-quarters left, wearing a black head-dress with a white feather, white ruff, close-fitting undersleeves, and a black hooped dress enriched with a border of leaves of gold, which runs around the bottom and up the front; a similar border adorns her bodice and long, open sleeves; the inside of her collar is of white brocaded silk; her left hand, falling naturally, holds a fan, her right is on the back of a chair. Background, pink drapery. Companion to Philip IV. No. 114. 79×44 inches.

Louis Philippe sale, No. 249 (295), £300, to H. Farrar, who exhibited it in 1857 at Manchester, and sold it in 1863 to Mr. Huth. British Institution, 1864. Nos. 233 and 234 are repetitions of this picture, slightly varied. See also No. 245. Praised by Mr. Ford in the *Athenaeum*, May 21, 1862, p. 623.

**233. QUEEN ISABEL OF BOURBON. Hampton Court, 91.** A repetition of No. 232, but somewhat varied; the trimming of her dress is arranged in stripes; she wears pearl bracelets, and a ring on her right thumb; a black and white spaniel stands on a rug at her feet; architecture on the right, with an opening through which a landscape is seen. 99×58 inches.

Companion to Philip IV. No. 113, which see. The canvas has been enlarged.

**234. QUEEN ISABEL OF BOURBON. Francis Clare Ford, Esq., London.** She is about twenty-one years of age, and is seen three-quarters left, wearing a black embroidered dress and ruff, ribbons in her hair, and a rope of pearls crossing her breast and shoulders. Bust. 25×19 inches.

Painted about 1624. Exhibited at the Royal Academy, 1873.

The writer is informed that on the back of this canvas is a note in the handwriting of Mr. Richard Ford, certifying that the portrait "was bought by me out of the Madrid collection of General Meade in May, 1853" (?). General Meade's pictures were sold at Christie's in 1847, and the General died in 1849. See No. 14a. Also 234e.

- 234a.** Rose Campbell sale, July 9, 1814. Isabel of Bourbon. £76 13s.
- 234b.** A. Delahante sale, May 30, 1817. Isabel of Bourbon. £10.
- 234c.** Altamira sale, June 1, 1827. Isabel of Bourbon. £13 13s.
- 234d.** Thomas Emmerson sale, 1829. Isabel of Bourbon, from the royal collection at Madrid. £29 8s.
- 234e.** Louis Philippe sale, 149. Isabel of Bourbon, half length. .65×.49. Purchased at Madrid from M. Cordova, a painter. £46. Messrs. Christie's catalogue gives the name of the purchaser of this picture as Mr. Richard Ford. The statement is repeated in an article written by Mr. Ford himself in *The Atheneum*, May 14, 1853, p. 594. The picture, however, does not seem to be in Mr. Ford's collection. See No. 234.

**235.** QUEEN MARIANA OF AUSTRIA, second wife of Philip IV. **Museo del Prado, 1,082.** The Queen is represented at full length, kneeling in prayer behind a desk covered with rich tapestry. In her hands is a small Book of Hours, a curtain above. The head and bust in this picture are precisely the same as in No. 236, which see. Latest manner. 2.09×1.47.

Companion to Philip IV. No. 111. In the *Catalogo de los cuadros del Escorial*, de D. Vicente Polero, p. 189, mention is made of a small portrait of Doña Mariana praying; perhaps a sketch for the above.

Photographed by J. LAURENT, No. 54.

**236.** QUEEN MARIANA OF AUSTRIA. **Museo del Prado, 1,078.** Full length, about twenty-four years of age, dressed in court mourning consisting of a black silk dress and basque, the borders of which are trimmed with silver stripes; she wears immense hoops, and stands three-quarters left, with her right hand on the back of a chair; a large handkerchief is displayed in her left hand, which falls naturally; her face is profusely rouged; her red hair is arranged in ringlets which fall over one another regularly, each tied at the end with red ribbon, the whole forming a broad mass, the base of which forms a horizontal straight line even with her chin; a long white feather falls over the hair on her left; she wears a scalloped collarette and a rich gold chain, the end of which passes from the round rosette on her breast over her left

arm; above the collarette is seen a bertha of gathered tulle; behind her is a bronze clock on a table; above is a red curtain. Latest manner.  $2.09 \times 1.25$ .

The costume would suggest that this portrait was painted in 1659, at which time the court was in mourning for the infant Fernando Thomas. The dress is described with unusual minuteness, because the bust has been often repeated.

Photographed by J. LAURENT, No. 40.

[Rouge was used to such an excess about the time this portrait was painted, that ladies put it on the cheeks, chin, under the nose, on the eyelids, ends of the ears, on the hands, fingers, and shoulders; and this they did as well on retiring as on rising. Even the statues of women in the royal palace were rouged on the cheeks and shoulders. Mme. d'Aulnoy, *Voyage d'Espagne*, 249, 236.]

**237. QUEEN MARIANA OF AUSTRIA. Museo del Prado, 1,079.**  
A repetition of the above, except that the figure is placed lower on the canvas, and more curtain is displayed above.  $2.31 \times 1.31$ .

Photographed by J. LAURENT, No. 50.

**238. QUEEN MARIANA OF AUSTRIA. Hercules B. Brabazon, Esq., Battle, Sussex. Bust.** A repetition of the bust in No. 236.  $28 \times 23$  inches.

Hugh Baillie sale, 1858, £241 10s. Manchester Exhibition, 1857. Royal Academy, 1875. This portrait is supposed to be from the Altamira Gallery. There was no portrait of Mariana in the Altamira sale, 1827, but there was a portrait called Isabel of Bourbon. See No. 234c.

Photographed by CALDESI, No. 75.

The following engravings are from the above or a similar picture: F. BOUTTATS, scu. *Anterpiiæ apud I. Meyssens*, line,  $6.1 \times 4.5$ . Insc. *Anna Maria Hispaniarum et Indiarum Regina*. UNKNOWN, line,  $6.8 \times 4.7$ , in *Memorias de las Reynas Catholicas*, por Fr. Henrique Flores, Madrid, 1770, 2 vols., fol.

**239. QUEEN MARIANA OF AUSTRIA. Earl of Carlisle, Castle Howard. A Head.** Probably a repetition of the bust of No. 236.

Mentioned by Stirling, iii. 1406, and in *The Athenæum*, September 30, 1876.

**240. QUEEN MARIANA OF AUSTRIA. Bryan Gallery, No. 385, New York.** A repetition of the bust of No. 236. About  $27 \times 23$  in.

Purchased from Richard W. Meade, who was a merchant and United States Navy Agent at Cadiz, 1805-16.

**241.** QUEEN MARIANA OF AUSTRIA. Francis Clare Ford, Esq., London. She is seen three-quarters length, standing; her right hand on a chair, a curtain above, and a bronze clock on a table on the right. This is nearly a replica of a part of No. 236, except that the head and neck are differently dressed; a double row of pearls crosses from shoulder to shoulder, and her hair is in concentric rolls, and not in pendent ringlets.  $57 \times 44$  inches.

Gen. John Meade sale, June 26, 1847. £13 13s., to Mr. Beauclerc, from whom it was purchased by Richard Ford. This admirable portrait was given by Ferdinand VII. to Canon Lopez Cepero in exchange for the two Zurbarans representing visions of St. Peter Nolasco, now in the Museo del Prado, Nos. 1,120, 1,121. When Dean Cepero was in trouble on account of his political opinions, this canvas passed into the possession of Señor Rodenas, whose widow sold it to Gen. Meade. Sir Edmund Head gives a long and interesting account of this portrait, and laments the want of taste and discernment in the British public in failing to recognize its merits. *Handbook of Sp. Art*, p. ix. British Institution, 1852. Royal Academy, 1873. This is probably one of the two pictures formerly in the Academia de San Fernando, described as *Los retratos de medio cuerpo de Felipe IV. y de su Mujer Do Mariana de Austria*. Cean Bermudez Dic. v. 179.

**242.** QUEEN MARIANA OF AUSTRIA. Don Nicolas Gato de Lema, Madrid. Bust, somewhat like No. 236, but the hair is arranged in rolls like No. 241, and not in pendent ringlets. There are three bands of diamond-shaped trimming down her waist.

J. LAURENT, photo. No. 1293.

A copy by Carreño is in the Academy of San Fernando, at Madrid.

There is a curious portrait of Queen Mariana, in the Gallery of Versailles, No. 3361. It is precisely like the above, but she is seen to the knees, with a fan in her left hand, and with a landscape background. Her brown dress has the same diamond-shaped trimming on the waist and down the skirt. The portrait was formerly oval, and is one of a series of portraits of the Spanish royal family that adorned the apartments of Queen Anne of Austria, wife of Louis XIII., who was Mariana's aunt. These portraits are mentioned by D'Argenville, who attributes them to Velazquez, *Vie des Peintres*, ii. 249.

**243.** QUEEN MARIANA OF AUSTRIA. Francis Cook, Esq. Bust, about sixteen years of age, three-quarters left, wearing a dark green dress with large, puffed sleeves, a gauze collarette trimmed with narrow ribbon, and having a large rosette in front; her hair, which falls low on both shoulders, is smooth on the top, but wide and loose at the sides, and is adorned with a rosette of brown ribbons.  $26 \times 22$  in.

**243a. Count Harrach,** Vienna. Queen Mariana of Austria, standing, in widow's dress, with her right hand on a chair; on her left is a bronze clock on a table. The clock, table, and chair are precisely the same as those seen in No. 236 and No. 241. Full length.  $89 \times 63$  inches.

This picture, attributed to Velazquez, is sometimes called *A Nun*, and sometimes *A Spanish Princess*. It is undoubtedly a portrait of Mariana by Carreño de Miranda, painted after the Queen became a widow in 1665. The features and costume are precisely the same as those in the portrait of Mariana by Carreño in the Museo del Prado, No. 689, an engraving of which picture is given in Blanc, *Peintres*, Carreño. In the royal collection at Buen Retiro, in the time of Charles III. (1772), were two portraits of Mariana by Carreño, one of which is supposed to be now in the Prado, No. 689. The other

is probably the picture above described. Two Counts Harrach, father and son, were successively Austrian ambassadors to Spain in the latter part of the last century, and this portrait may have been acquired from the royal collection at that time.

Photographed by JAEGERMAYER.

**243b. King Louis Philippe** sale, No. 150. Queen Mariana of Austria.  $.68 \times .54$ . Purchased from M. Cordova, a painter at Madrid, £185. (Rutley.)

**243c. Lecurieux** sale, 1862. Mariana of Austria, 855 francs.

**243d. E.G.** sale, Paris, April 20, 1876. Queen Mariana. A bust, similar to No. 242.  $.66 \times .56$ . H. LEFORT, etch., in the sale catalogue incorrectly inscribed Marguerite Thérèse.

**243e. Salamanca** sale, 1876, No. 39. Mariana of Austria. A finished sketch of No. 236. From the gallery of D. Sebastian Martinez.  $.20 \times .14$ . 3,050 f.

**244. THE INFANTA MARIA**, or *Mariana*, daughter of Philip III., and sister of Philip IV., born 1606, married in 1631 to Ferdinand III., King of Hungary, died 1646. This Princess was the object of the romantic expedition of the Prince of Wales to Madrid in 1623. **Museo del Prado**, 1,072. Bust, about twenty-five years of age, with delicate complexion, regular features, prominent lower lip and chin, gray eyes, reddish hair frizzled and raised high on the forehead; she wears a ruff, a dress with lapels and plaited sleeves, and a small black cap on the top of her head.  $.58 \times .44$ .

There is some doubt as to the person represented in this portrait, and the doubt is increased by the fact that the picture is not mentioned in any of the royal inventories. The features appear to be different, but as to position, costume, and parure, this is identical with the busts which are seen in the full-length portrait of Doña Maria No. 245, and those of Queen Isabel, Nos. 232 and 233. It would therefore seem that the modistes of the Spanish Court were so deficient in enterprise and skill, that two royal princesses were obliged to wear the same or similar dresses.

Palomino informs us that Velazquez painted a portrait of Doña Maria in 1631 for the King, possibly the one above described. *Mus. Pict.* iii. 330. In the inventory made September 29, 1661, of the effects of Diego Velazquez, late Aposentador

de Palacio, which were contained in the Quarto del Principe in the royal palace, is mentioned "Un Retrato de la Sra Infanta Reyna de Ungria." The name of the painter is not given, and it may or may not be this picture. Zarco del Valle. *Colección de documentos inéditos*, p. 421.

E. SAINT RAYMOND, etch., in *Gazette Beaux Arts*, Nov., 1879. PINEDA, etch., in *Grab. Ag. Fuerte*.

**245. Berlin Gallery, 413 C.** The Infanta Maria, full length, standing. Similar to No. 232, except that she holds a handkerchief instead of a fan, and the dress, which is otherwise the same, instead of a border of gold leaves, has a border consisting of eight narrow stripes of gold.  $2.00 \times 1.06$ .

This has always passed for a portrait of Isabel of Bourbon, but a comparison of the features with those which are seen in the known portraits of Maria and those of Isabel, shows that the portrait is that of the former princess. Consequently the name has been changed in the last catalogue of the Berlin Gallery.

From the Suermondt Collection, which was purchased in 1874. The Suermondt catalogue says the picture was in the Royal Collection of Spain until 1820, when it was bought by Colonel von Schepeler, Prussian Minister at Madrid.

In the Copenhagen Gallery is a portrait of Isabel of Bourbon, by an unknown Spanish artist. It is an exact repetition of the above picture, except that she holds a fan, and the features appear to be those of Isabel instead of Maria.

FLAMENG, etch., in *Gaz. Beaux Arts*, January, 1874, and in *Zeitschrift für Bildende Kunst*, 1874, called *Isabel of Bourbon*.

**245a. D. José de Madrazo.** Catalogo No. 439. Maria, daughter of Philip III. Bust, life-size, with reddish hair, plaited collar, and violet dress enriched with gold and silver.  $.58 \times .42$ . From Iriarte Gallery.

**246. THE INFANTA MARIA TERESA,** daughter of Philip IV. and Isabel of Bourbon, born 1638, married 1660 to Louis XIV. of France, died 1683. **Museo del Prado, 1,084.** She is full length, about ten years of age, standing nearly front; her red hair, adorned with red ribbons, is dressed wide, but not in ringlets, and falls loosely as low as her shoulders; the center of her corsage is adorned with a large rosette, and crossed by a massive gold chain; her rose-colored dress is distended by enormous hoops, on which rest her hands, the right displaying a handkerchief, the left holding a rose; on her right the folds of a crimson brocade curtain partly hide a large chair.  $2.12 \times 1.47$ .

Two styles are distinctly observable in this picture, the face being in the second, and the remainder in the last manner of the artist, whence it would appear that the work was begun before the second journey of Velazquez to Italy, and finished some ten years later. It will be remembered that the preparations for the marriage of this Princess were the last labors of Velazquez.

This is the Queen whose bereaved husband made at her death the touching eulogium, "J'ai perdu une femme admirable, qui ne m'a jamais donné d'autre chagrin que celui de sa mort."

J. LAURENT, photograph, No. 46.

**247. THE INFANTA MARIA TERESA.** **Belvedere, S. 7, No. 47,** Vienna. Three-quarters length, about sixteen years of age, standing slightly left, her right hand on a table, her left, resting on her wide hoops, holds a handkerchief; her hair is dressed wide, the ends tied with red ribbon, and over it, on her left, falls a long white feather; she wears a bertha of tulle with perpendicular red stripes; below this and over her corsage is a plain collarette with scalloped edges, ornamented in the center with a rosette; a row of pearls crosses from shoulder to shoulder, and beneath this a triple row of pearls extends from the rosette on her breast to another on her left shoulder; two watches are suspended from her waist.  $48 \times 38$  inches.

MIETHKE, photograph, No. 48.

**248. THE INFANTA MARIA TERESA.** **Eudoxe Marcille,** Paris. Bust, three-quarters left; her hair is dressed wide with a white rosette on the left; her corsage and sleeves have perpendicular stripes of black lace; two rows of pearls extend across her breast, and two other rows extend from the bow in the middle to her left shoulder.  $.62 \times .56$ .

**249. THE INFANTA MARIA TERESA (?)**. **M. Ledieu,** Paris. About fifteen years old, three-quarters left, looking front; her wide mass of hair is adorned with semicircular bows of ribbons. A Head.

Exhibited at the Alsace-Lorraine Exhibition, 1874.

Photographed by A. BRAUN, No. 357.

**250. THE INFANTA MARIA TERESA.** **Louvre, La Caze Collection, No. 37.** Bust. The same as the bust of No. 247.  $.73 \times .61$ .

**Louis Viardot** sale, Paris, April 1, 1863. 5,000 francs. [There was another sale of pictures by the Old Masters, belonging to Mr. X . . . (L Viardot). March 27, 1857.]

GUÉRARD, etch., 8.6×7. Paris, 1879.

**251. THE INFANTA MARIA TERESA.** South Kensington Museum, London. Bust. The same as No. 250. Life-size.

Bequeathed to the Museum by George Mitchell, Esq.

**252. THE INFANTA MARIA TERESA.** Colonel William E. G. Bulwer, East Dereham, Norfolk. A bust, resembling No. 250. Painted in oil, on paper. 18×15 inches.

Exhibited by Colonel Bulwer at the British Institution, 1861.

**252a.** "La infanta Doña Maria Teresa reina de Francia," a different picture from the one now in the Museo del Prado, is mentioned in the royal inventories of 1686 and 1772. *Catálogo Mus. Prado*, p. 591.

**252b.** Lapeyrière sale, 1825, No. 65. A Young Princess. 56×43 inches. 120 francs. Doubtless a copy of No. 247.

**252c.** A Scotch Baronet sale, by Christie, London, June 18, 1859. The Infanta Maria Teresa, daughter of Philip IV. £282 10s.

**252d.** Duc de Morny sale, 1865, No. 128. Maria Theresa. Bust. .65×.54. 6,200 francs.

**252e.** A. Lefebvre sale, Paris, April 17, 1882. Maria Teresa. 3,000 francs.

**253. THE INFANTA MARGARITA MARIA,** or *Margarita Teresa*, daughter of Philip IV. and Mariana of Austria, born 1651, married 1666 to Leopold I. Emperor of Germany. This Princess was the heroine of the *Meninas*. **Belvedere S. 7, No. 15.** Full length, about three years of age, turned slightly to our left, holding a fan in her left hand, her right resting on a table on which is a glass vase filled with flowers; she wears a necklace and a white dress trimmed with scalloped black lace; her long hair falls loosely on her shoulders, and is adorned with a knot of red ribbons; a heavy gold chain passes from her left shoulder over her breast. 48×38 inches.

Palomino informs us (*Mus. Pict.* iii. 349) that in 1659 Velazquez executed two portraits which His Majesty wished to send to the Emperor of Germany. One was that of Don Philip Prosper (see No. 147), "the other was that of the Infanta Doña Margarita Maria of Austria. On a table at her right was an ebony clock with figures and animals in bronze; in a circle was painted the Chariot of the Sun, and within this circle a smaller one showing the Hours." Notwithstanding the absence of the clock, there is reason for believing the Belvedere portrait to be the

one referred to by Palomino. It agrees with that of Philip Prosper in size, treatment, and execution, and the two portraits were evidently designed for companions, though they may not have been painted the same year. No picture is known with such a cloak as is described above, and as Palomino could never have seen the portrait, he may have erred in the description, as he often did.

F. A. MILIUS, etch., 10.1×7.9, Paris, 1878, perhaps after the above picture. Photographed by H. O. MIETHKE, Vienna, No. 49.

**254. THE INFANTA MARGARITA MARIA. Duque de Alba,**  
Madrid. A repetition of the above. 1.15×.91.

Offered in the **Duc de Berwick et Albe** sale, at Paris, April 9, 1877, and bought in at 45,000 francs.

Etched by "X" (Lalauze) in the sale catalogue.

**255. THE INFANTA MARGARITA MARIA. Lcuvre, 551.** Half length. A repetition of No. 253, except that her right hand rests on the seat of a chair, and her left holds her gloves. Inscribed above, *L'Infante Margverite.* .70×.59.

CONQUY, line, in *Gal. Hist. de Versailles*, Pl. 2371. WALTNER, etch., 18×15, 1876 (Goupil). HANS MEYER, etch., Berlin, 1870. MILIUS, etch., 6.7×5.5, in *Gaz. B. Arts*, May, 1879. LUDEKIRCH, mezzo., 6.4×5.3, Berlin, 1852. COLTIER, litho., 6.5×4.7. Varied.

**256. THE INFANTA MARGARITA MARIA. Heirs of the Infant Don Sebastian, Pau, No. 593.** Nearly half length. .76×.62.

This picture is called, in the catalogue of the gallery of the late Infant Don Sebastian, a portrait of the Infanta Margarita, but it appears to be identical in features and costume with No. 246, and it is evidently a half-length repetition of that picture. Purchased from Señor Lopez, Court Painter.

"I am in search, as you requested, for a Velazquez. Recollecting a most pleasing specimen, a head in a court dress of an Infanta, a daughter of Philip IV., which Señor Lopez, painter to the King, showed me as a purchase he had made for 20 louis, I sent to offer him an advance in price for his bargain, but his answer was that he had bought it for the Infant Don Sebastian." Sir D. Wilkie, letter to Sir Robert Peel, dated Madrid, January 28, 1828, in Cunningham, *Life of Wilkie*, ii. 495.

**257. THE INFANTA MARGARITA MARIA. Städel Kunst Institut,** Frankfort, 430. Full length, about four years old, standing three-quarters left, in gray silk robe with ribbons on the corsage, shoulders,

and wrists; her hands rest on her wide hoops; her black curling hair falls on both shoulders; on the right is a table and a red curtain.  
1.37×1.04.

**Pereire** sale, March 6, 1872. From Urquais gallery. 10,700 francs.  
BRACQUEMOND, etch., in sale catalogue.

**258. AN INFANTA (?) Sir Richard Wallace, Bart.** Half length, about six years of age, standing front, with fair hair, wearing a white dress trimmed with red ornaments. Dark background. Life-size. About 36×36 inches.

**258a. Baron James de Rothschild,** Paris. Two portraits of Infantas. Mentioned in Burger, *Velazquez*, 291.

**258b. Schneider** sale, Paris, 1876, No. 52. An Infanta, half length, with blonde hair crimped and tied with red bows, and adorned with a plume that falls at the side; she wears large panniers and a lace collar over her embroidered corsage. .73×.50. 3,000 francs.

**258c. Marquis du Blaisel** sale, London, May 17, 1872. An Infanta in black dress, with white collar and sleeves. From the Prince of the Peace. £36 15s.

**258d. Marquis du Blaisel** sale, 1872. An Infanta holding a sword. From the Prince of the Peace. £45 3s.

Besides the sale at London, May 17, 1872, there have been three sales at Paris of pictures of the Marquis du Blaisel, viz.: May 25, 1868; March 16, 1870; and May 9, 1873. Also two sales of the Marquise du Blaisel, both at Paris, viz.: March 28, 1850; and March 27, 1882.

**258e. Aguado** sale, 1843, No. 143. The Infanta Countess of Neubourg, in court dress, half length, a curtain and a table behind. .94×1.11. 1,080 francs.

[Charles II. married a Countess of Neubourg, but this lady was born seven

years after the death of Velazquez. Leopold I. married for his second wife a Countess of Neubourg after the death of Margarita Maria in 1673.]

**258f. Aguado** sale, 144. An Infanta called the Countess of Neubourg, in black hooped dress enriched with silver. Bust. .75×.59. 920 francs.

**258g. Comte Adolphe Thibaudieu** sale, February 20, 1858. An Infanta. From the Poushkin gallery, St. Petersburg. 378 francs.

**258h. Merighi** sale, 1858. An Infanta. 1.25×.95. 1,650 francs.

**258i. Barroilhet** sale, April 2, 1860. An Infanta. .87×69. 500 francs.

[There was another Barroilhet sale, March 15, 1872.]

**258k. X** sale, 1861. An Infanta. .66×.60. 4,000 francs.

**258l. C. Taral** sale, by Christie, June 11, 1847. An Infanta, half length. 30×24 inches. £47 5s.

**258m. Wynn Ellis** sale, June 17, 1876. An Infanta. £57 15s. (M. Coluaglihi.)

**258n. Mailand** sale, Paris, May 2, 1881. An Infanta. 6,000 francs.

**258p. H. A. J. Munro** sale, 1867. The Infanta Margarita. £63.

**259. THE WIFE OF DON CHRISTOVAL DE CORRAL. Duque de Villahermosa**, Madrid. She is about fifty years old, standing, in

black dress with wide petticoats, holding with her right hand a band attached to a pretty boy of three years, handsomely dressed. Full length. Companion to No. 159, which see.  $2.05 \times 1.15$ .

Some suppose this child to be Don Baltasar Carlos, whom the portrait appears to resemble. The ladies or nurses who watched over the royal children of Spain were not permitted to take their hands.

**260. DOÑA ANTONIA DE HARO. Duque de Alba,** Madrid. She is eighteen years of age, standing in a landscape, wearing a plumed hat, a cassock with bouffant gauze sleeves, and a red petticoat embroidered with horizontal stripes; her fluffy hair, tied with red ribbons, falls on her shoulders; her right hand holds the muzzle of a gun, the breech of which is on the ground; a handkerchief is in her left hand; on the right is an escutcheon of gray stone, bearing an inscription beginning *D<sup>a</sup> Antonia de Haro i Guzman.* Full length.  $1.99 \times 1.08$ .

Offered in **Duc de Berwick et Albe** sale, Paris, April 9, 1877, and bid in at 7,200 francs.

A. LALAUZE, etch., in the sale catalogue, and in *Gaz. B. Arts*, April, 1877.

[This lady was a daughter of Don Luis de Haro, who was a nephew of Olivares. She married the Conde de Niebla, eldest son of the Duque de Medina Sidonia, but, dying without issue, her titles and estates passed, after some interval, to the Duque de Alva. See No. 166.]

**261. DOÑA JUANA PACHECO**, wife of Velazquez. **Museo del Prado**, 1,086. She is about twenty-four years of age, seated profile right, holding a tablet or portfolio; she wears a yellow mantle and a pearl necklace; her dark hair is arranged in a roll in front, and fastened with yellow ribbons, the ends of which hang down behind her back. Nearly half length. First manner.  $.62 \times .50$ .

Formerly in the collection of Queen Isabel Farnese.

B. MAURA, etch.,  $4.5 \times 3.4$ , Madrid, 1870. H. BLANCO, litho., in *Col. Litio*. On wood in Lübke, *Hist. of Art*, ii. 386.

**262. DOÑA JUANA PACHECO. Earl of Dudley**, London. Half length, about twenty years of age, wearing a robe with high neck and green sleeves, enriched with gold, a gold chain, pearl necklace, and earrings, a fan in her pendent left hand, her right hand on the back of a red chair. Half length.  $1.37 \times 1.00$ .

**Salamanca** sale, 1867, No. 32. Sold as a "Portrait of a Lady. From the gallery of D. Sebastian Martinez, Cadiz." 98,000 francs. Leeds Exhibition, 1868. Royal Academy, 1871.

On the back of this canvas is written in old writing *Juana de Miranda*. The wife of Velazquez was *Juana de Miranda, hija de Francisco Pacheco*, as we see by the marriage register, a copy of which is given by Señor Asensio, *Francisco Pacheco*, p. 28. There is reason to believe that this is a true portrait of the wife of our artist, painted perhaps the year of her marriage.

**263. FRANCISCA, DAUGHTER OF VELAZQUEZ. Museo del Prado, 1,087.** A girl about seven years of age, turned slightly to our right, in grayish costume with slashed sleeves and a bow of red and white ribbon on her breast; she holds a bunch of flowers on a white cloth, her hands touching each other. Half length. .58×.46.

The identity of the persons represented in this and the following portrait is not established, but there seems to be good reason for believing them to be the child or children of Velazquez. Francisca, the eldest, was baptized May 18, 1619. She was married to J. B. del Mazo in 1634, at which time she was styled, in a document recently discovered in the archives of the palace, *the only daughter of Velazquez. Cat. Mus. Prado*, p. 443. It would therefore appear that her sister Ignacia must have died young. It is even probable that she may have survived her birth only a few days, for the records of the church of San Miguel at Seville show that on the 29th of January, 1621, she received the sacred chrism, having been previously baptized at home. The official records of these events are published in *Pacheco, sus obras artisticos y literarios*, por J. M. Asensio, Sevilla, 1876, sm. 8vo, p. 35. See also ante No. 24. M. P. Lefort (*Gaz. B. Arts*, November, 1879) considers this the finished picture, and the following one only a sketch, and that both represent the elder daughter of the artist.

B. MAURA, etch., 1874, in *Grab. Ag. Fuerte*. Photo in Reid *Velazquez*. Photos by J. LAURENT and by A. BRAUN.

**264. A DAUGHTER OF VELAZQUEZ. Museo del Prado, 1,088.** A portrait resembling the above, except that in this the hands do not touch, and the bow of ribbons is red. .58×.46.

Photographed by J. LAURENT, No. 188.

**265. A LADY. Sir Richard Wallace, Bart.** A handsome woman, about thirty years of age, stands, turned partly to her right, looking front, wearing a brown silk dress, which displays her beautiful neck and bosom; her left hand holds the mantilla that covers her head and shoulders; a rosary hangs from her left wrist; her right hand holds an open fan. Half length. About 46×37 inches.

**Lucien Bonaparte** sale, 1816, £31. **Aguado** sale, 1843, 12,750 francs, to the Marquis of Hertford.

Retrato tambien en este tiempo [about 1647] Velazquez con superior acierto vna Dama de singular perfeccion ; à cuyo assumpto escribio Don Gabriel Bocangel este Epigramma, que no me ha parecido omitir, por su mucha agudeza en tan pocos numeros, para lisongear con ellos el gusto de los Lectores.

Llegaste los soberanos	Ofendiste su belleza,
Ojos de Lisi a imitar,	Silvio, a todas desigual
Tal, que pudiste engañar	Porque tu la diste igual
Nuestros ojos, nuestras manos.	Y no la naturaleza.

Palomino, iii. 334.

**PISTRUCCI**, outline in *Gal. Lucien Bonaparte*. **LEROUX**, line, 12.8×9.7, in *Gal. Aguado*, and in *Art Journal*, 1864.

[This mischievous face and coquettish attire remind us of the decree of that virtuous King Philip IV., dated April 13, 1639, by which it was "ordered that no woman should appear with her face covered, but that she should leave it exposed so that she might be recognized by her husband, relatives, etc., for the veils then worn concealed infinite wickedness, as we see in the comedies of that age. Farthingales were also prohibited for a like reason." Ortiz y Sanz, *Compend. cronol. de España*, iii. 398.]

**266. A LADY. Duke of Devonshire**, Chatsworth. A repetition of the above. 28×18½ inches.

British Institution, 1852. Royal Academy, 1876. This picture is mentioned in a manuscript catalogue of the collection at Chiswick House, belonging to the third Earl of Burlington, who died in 1753.

**267. A YOUNG LADY, called *An Infanta*. Sir Richard Wallace, Bart.** Full length, life-size, standing, in black dress with white sleeves, her right hand resting on a table covered with red cloth ; curtains and a bit of landscape in the background. 36½×27 inches.

Royal Academy, 1872. Dr. Waagen (iv. 81) says this portrait is from the Higginson collection ; but it was not in the Saltmarshe sale in 1846, nor is it mentioned in the catalogue of that gallery, privately printed, in 1842.

**268. A YOUNG LADY, called an *Infanta*. Mrs. Lyne Stephens**, Norfolk. Full length, standing, with blonde crimped hair inclosed behind in a red net ; she wears a lace collar and a black velvet dress distended with hoops ; her right hand rests on a little dog lying on an arm-chair, her left, falling naturally, holds a cord and tassel ; gray background with a red curtain on the right. 1.49×1.02.

**Duc de Morny** sale, May 31, 1867, No. 127, 51,000 francs. Alsace-Lorraine Exhibition, 1874. A picture similarly described was sold in **Bonnemaison** sale, 1827, No. 44, called Maria Theresa of Austria, for 1,500 francs.

Engraved on wood in *Gaz. B. Arts*, May 1863, reversed. A. BRAUN, photo.

**269. A LADY.** **Akademie der Bildende Kunst**, Vienna. Bust, three-quarters left, looking front, wearing a rich black dress and a wide ruff; a locket suspended from her neck by a gold chain, hangs on her breast; her brown, curled hair is fastened with a high comb. The background is a reddish brown tapestry. .82×.64.

Formerly called Queen Mariana.

J. KLAUS, etch., in *Zeitschrift für Bildende Kunst*, March, 1876.

**270. A LADY OF THE COURT OF PHILIP IV.**, standing, in rich black dress, with slashed sleeves, lace cuffs, and jeweled bracelets; a brown net with white fringe and gold ornaments covers her head; her right hand is on the back of a chair, her left holds a handkerchief; a gold chain hangs at her girdle; the watch that has been detached from it lies on a table at her left. Three-quarters length. 1.30×.99.

**Salamanca** sale, 1875, No. 36. From the gallery of the Marqués de Leganés, 17,000 francs. **Mme. B.** sale, Paris, 1877, 13,000 francs. Mentioned by Burger, *Velazquez*, p. 264; P. Lefort, in *Gaz. B. Arts*, April, 1877.

MILIUS, etch., in **Mme. B.** sale catalogue.

**271. AN OLD WOMAN.** **Museo del Prado**, 1,089. Half-length, sixty years of age, in black dress and Flemish cap and veil; a crimped scarf covers her breast, a prayer-book is in her hands; background a green curtain with gold fringe. 1.06×.77. Doubtful.

A. BRAUN, photo. No. 1089.

**272. A YOUNG LADY.** **Louvre**, **La Caze Collection**, No. 39. Bust, three-quarters left, with blonde bouffante hair, which is parted on the right side, and falls to her shoulders; she wears a white dress with broad black perpendicular stripes, a linen collar, and a pearl neck-lace. Oval. .82×.63.

A. BRAUN, photograph.

**273. A YOUNG LADY** with light hair, wearing a rich dress of green satin, a broad lace collar, bracelets, and necklace, stands, with her

right hand on a chair; in her left hand is a fan of ostrich feathers. Full length.  $1.18 \times .77$  cm.

King of Holland sale, 1850, No. 123, 775 florins. J. W. Brett sale, April 18, 1864, £189. Manchester Exhibition, 1857.

CALDESI, photo., in *Manchester Art Treasures*.

**274. A SPANISH LADY. Sir William Stirling-Maxwell, Bart., Keir, Perthshire.**

Leeds Exhibition, 1868.

**274a. Turin Gallery, 509.** Maria Colonna, wife of Paolo Spinola, Doge of Genoa, about fifty years old, seated in a black robe with puffed sleeves, and a sort of white collarette; a fluted column and a curtain in the background. Half length, life-size.

**274b. José de Madrazo,** *Catalogo No. 442.* Condésa de Monterey, full length, life-size, standing; her right hand on the back of a chair.  $1.97 \times 1.11$ . Painted at Rome while the Count was Ambassador there. From Altamira gallery. [Olivares married a sister of the Count of Monterey, and Velazquez resided in the Ambassador's house when he visited Rome in 1630.]

**274c.** Countess Guzman Olivares. An etching by Velazquez (?) of a portrait of this lady,  $5.2 \times 3.3$ , was sold for 7 thalers, 18 gr., in Specterschen Auktien. Nagler, *Künstler Lexicon*. [The wife of Olivares, daughter of the Conde de Monterey, was a woman of mean and abject presence, crooked and deformed. Dunlap *Memoirs*, i. 342.]

**274d.** Doña Olympia, sister-in-law of Innocent X.; and Flaminia Triunfi, "excellente pintora," were painted by Velazquez at Rome. Palomino, iii. 337.

**274e. Admiral Lord Radstock** sale, 1826. Duchess of Osuña, £257 10s. **Lord Orford**, Wolterton, sale, June 28, 1856. Duchess of Osuña in black dress, hood, and broad white collar fastened

with bows of ribbon, and holding a fan. From Lord Radstock sale, £178.

**274f.** Marie de Rohan, Duchesse de Chevreuse. Painted about 1637. See P. Lefort in *Gaz. B. Arts*, January, 1880, p. 532.

**274g. Aston Hall** sale. The wife of Admiral Pareja. Full length.  $79 \times 46$  inches. See No. 179a.

**274h. Duque de Medina Celi**, Madrid. A Woman. Mentioned in O'Shea, *Spain*, 302; Joanne, *Guide*.

**274i. A. Bravo.** A Lady. Also an Old Woman, called the Cook of Velazquez. *Sevilla Pinto*, 416, 417.

**274k.** Vna cabeza de vna ynglesa de Diego Velazquez. Mentioned in the Inventory of D. Diego Velazquez, late Aposentador de Palacio, dated September 29, 1661. Zarco del Valle. *Doc. Inédit*, 424.

**274l. Comtesse d'Espagnac**, Paris. A Young Lady, half length, about twenty-five years old, standing, in a red dress richly embroidered, with curling hair, lace collar, and cuffs, playing with a small dog on a table. The dog resembles that in the portrait of D. Philip Prosper No. 147.  $1.00 \times .82$ . Bought in Italy about 1815.

**274m. Baldeschi Palace**, Perugia. Portrait of a Lady. See ante No. 151b.

**274n. Thomas Purves** sale, June 1, 1849. A Lady. Kneepiece, less than life-size, in green dress embroidered with

gold, a fan in her right hand, her left playing with flowers in a gold dish. 46 × 38 inches. £22 15. Incorrectly described in Stirling, iii. 1407.

**274p.** D. José de Madrazo Catalogue 441. A Lady in hunting costume, with broad-brimmed sombrero, leather gloves, embroidered collar and hoops; a gun in her right hand, her left holds two dogs by a cord; landscape. From Alta-mira gallery. 1.46×1.06.

**274q.** Salamanca sale, 1867. Bust of a woman with low-necked dress and pearl necklace; her hair falling on her shoulders. .38×.30. 2,150 francs (Lyne Stephens).

**274r.** King of Holland sale, 1850. A

Woman in the costume of the period, wearing a collar of pearls. Kneepiece. .93×.74. 575 florins.

**274s.** Schamp d'Aveschoot sale, 1840. A young and pretty woman, with pearl necklace and long waving hair falling on her shoulders. 24×20 inches. 160 fl.

**274t.** Lethières sale, November 24, 1829. Head of a Nun. From the Aldobrandini-Borghese gallery.

**274u.** Fonthill sale, 1823, 24th day, No. 41. Portrait of a Lady. "A beautiful portrait by Velazquez was in the Fonthill sale, which was afterward again acquired by Mr. Beckford. Buchanan, *Memoirs*, i. 147.



# CHRONOLOGICAL DATA

CONCERNING THE

## LIFE AND WORKS OF VELAZQUEZ.

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1599. June 6. Diego, son of Juan Rodriguez de Silva, and of Doña Geronima Velazquez, his wife, was baptized in the parish church of San Pedro at Seville. He was probably born the preceding day in Calle de Gorgoja, No. 8. *Guia de Sevilla*, 1880, p. 128.
- 1612? Studies under Francisco Herrera the elder.
- 1613? Enters the school of Francisco Pacheco, with whom he remains five years. He is occupied in painting bodegones, birds, fishes, market scenes, landscapes, figures, food, fruits, furniture, etc.
1618. April 23. In the parish church of San Miguel at Seville, he marries Juana de Miranda, daughter of Francisco Pacheco and of Doña Maria del Paramo.
1619. May 18. Francisca, his daughter, is baptized in the Church of San Miguel. She married, in 1634, Juan Bautista del Mazo. The date of her death is unknown, but she probably outlived her father. After her death Mazo took another wife, who was living when he died in 1667.
1621. January 29. Ignatia, his second daughter, having been baptized at home, receives the rites of exorcism and chrism in the Church of San Miguel.  
Period of the Aguador (No. 86), Adoration of Shepherds, in the National Gallery, London (No. 8), and Adoration of Kings in the Museo del Prado (No. 9).
1622. April. He makes his first visit to Madrid, accompanied only by a servant.
1623. He makes his second journey to Madrid at the invitation of Don Juan de Fonseca, Olivares having supplied him with 50 ducats to defray the expenses of the journey. He is accompanied by his father-in law Pacheco, and by his slave Juan Pareja.
- March 17. The Prince of Wales, afterwards Charles I., arrives in Madrid, where he remains until the 12th day of September.
- October 6. As a reward for the equestrian portrait of Philip IV., which was finished on the 30th of August, Velazquez is received into the service of the King, with a salary of 20 ducats per month, besides medical attendance, lodgings, and payment for the pictures he may paint.  
He is ordered to bring his family to Madrid, and receives 300 ducats from the King to defray the expenses of the removal.
1627. Having triumphed over Carducho, Nardi, and Caxes in a trial of skill, he is rewarded with the prize of the appointment of Ugier de Camara (see No. 36b).

1628. August 9. Rubens arrives at Madrid, where he remains until June 15, 1629. The two artists had exchanged letters before they met, and they were companions in visiting the Escorial and other churches and palaces.

Period of the Hunting Scenes (No. 37, etc.).

September 18. Velazquez is allowed by the King a ration of the value of 12 reals a day, the same as that of the court barbers, to which is added 90 ducats a year for clothing.

1629. February 9. An order is entered explaining that the pensions and allowances that had previously been made, were to be in payment for the pictures which Velazquez had painted or might thereafter paint, including such portraits as he might be commanded to execute.

June 22. He is paid by the King 100 ducats for the picture of Bacchus (No. 27).

June 28. The King gives Velazquez permission to go to Italy, without loss of salaries, and makes him a present of 400 ducats for his expenses, to which sum Olivares adds a present of 200 ducats. He sails from Barcelona on the 10th of August in company with the Marqués de Spinola.

In Venice he makes copies of the Crucifixion and the Last Supper by Tintoretto, which he sends to the King. In Rome he copies many parts of Michael Angelo's Last Judgment, and the Prophet and Sybils, Parnassus, Disputa, and other frescoes by Raphael.

He lodges in the Villa Medici at Rome, where he contracts a fever that compels him to remove into the city.

He paints the Forge of Vulcan (No. 35), the Tunica de Joseph (No. 3), Views in the Gardens of Villa Medici (Nos. 42, 43), and a portrait of himself, which he sends to his father-in-law, Pacheco.

1631. Velazquez is in Naples, where he associates with Ribera, and paints the portrait of the Infanta Maria, sister of Philip IV. He returns to Madrid in the beginning of the year.

He paints a portrait of the Infant Don Baltasar Carlos, and an equestrian portrait which is to serve as a model for Tacca's statue of the king.

1633. June 6. The King bestows on him the Vara de Alguazil, the staff of bailiff, in recompense for pictures executed and to be executed.

1634. January 30. The King consents that the artist may surrender his place of Ugier de Camara to Juan Bautista del Mazo, who has married Francisca, the only daughter of Velazquez. This office Mazo continued to exercise until October 8, 1658, when, with the consent of the King, it was transferred to his son Gaspar del Mazo, one of the many children of his parents, and grandson of Velazquez.

Velazquez is named to the office of Ayuda de Guardaropa, without being obliged to discharge the duties of the position.

1639. Period of the Christ on the Cross (No. 12), portrait of Admiral Pareja (No. 178), and of the Dwarfs and Buffoons (No. 66, etc.).

1640. February 27. The King awards to Velazquez a pension of 500 ducats a year, payable monthly, which pension is in 1648 increased to 700 ducats.

1642. In the spring he accompanies the King on his journey to Aragon, spending some time at Aranjuez and at Zaragoza, and returning to Madrid on the 6th of December.  
 Murillo arrives in Madrid, where he remains three years, studying under the counsel and direction of Velazquez.
1643. Fall of Olivares. Velazquez is charged with the supervision of the works in progress at the Alcazar. He enters upon the discharge of his duties as Ayuda de Guardaropa. The sinecure appointment of Ayuda de Camara is bestowed upon him.
1644. He accompanies the King on his second journey to Aragon, remaining for some time at Zaragoza and at Fraga. The King enters Lerida on the 7th of August.  
 Period of the surrender of Breda (No. 36), the equestrian portraits of Philip III. and Philip IV., and their Queens (Nos. 96, 97, 230, 231).
1646. He is charged with the duties of his office of Ayuda de Camara.
1647. March 7. Velazquez is appointed Inspector of the Works at the Alcazar, etc.
1648. November 10. Velazquez departs from Madrid on his second journey to Italy, accompanied by his slave Pareja.
1649. January 2. He sails from Malaga with the Duque de Naxera.  
 February 11. He lands at Genoa. Visits Milan, Padua, Venice, Florence, Rome, and Naples.  
 Paints the portraits of Pope Innocent X. (No. 183), and of Pareja (No. 181).
1650. He becomes a member of the Academy of St. Luke, at Rome.
1651. June. He lands at Barcelona on his return from Italy, bringing with him pictures and three hundred pieces of statuary, etc., which he has purchased for the King during his absence.
1652. February 16. He is appointed Aposentador del Rey, the duties of which office, together with the superintendence of the works going on at the Alcazar and the Escorial, chiefly occupy him from this time forward, so that during the last years of his life he paints but little.  
 Period of the Meninas (No. 21), and the Hilanderas (No. 23).
1659. November 28. Velazquez is made a Knight of Santiago.  
 Paints St. Anthony and St. Paul (No. 13).
1660. March. He accompanies the King to the frontier, where he superintends the preparations for the marriage of the Infanta Maria Theresa with Louis XIV. The ceremony takes place June 9, in the Casa de la Conferencia, in the Isla de los Faisans.  
 June 26. He returns to Madrid, where, on the 31st day of July, he is attacked by a fever.  
 August 6, Friday, at two o'clock in the afternoon, his life is brought to a close. He is buried in the church of San Juan, at Madrid, which was destroyed by the French in 1810.
- August 14. Juana Pacheco, his wife, also dies, and is buried in the same tomb with the husband.

Velazquez, during his life, was in the receipt of the following emoluments and salaries, which were bestowed on him by the King:

1623.	October 6. The King orders him to be paid 20 ducats per month besides medical attendance, apothecaries' bills, and lodgings, being, per year .....	240 ducats.
	He is also allowed for expenses of removing his family to Madrid, 300 ducats.	
1626.	He receives a second pension, for which a dispensation from the Pope is required .....	300 "
	He is assigned apartments in the Treasury buildings; estimated value.....	200 "
1627.	He is appointed Ugier de Camara, with a salary of 12 reals per day, being, per year, about.....	400 "
	This office he surrendered in 1634 to Mazo.	
	He is allowed for dress.....	90 "
1640.	He receives another pension of 500 ducats, which in 1648 is increased to.....	700 "
1652.	He is appointed Aposentador del Rey, with a salary of.....	3,000 "
	His salary as Superintendent of the Public Works was...	720 "
	He was also appointed Alguazil de la Corte (Bailiff), an office worth.....	4,000 "
	Ayuda de Costa .....	50 "
	Escrivano (Notary) .....	6,000 "
	The value of the ducat at that time was 11 reals, about 2 francs 75 c.	

It does not appear whether the three last named offices were worth the sums specified annually, or in gross.

Besides the above he was in receipt of sundry presents from the King, from Olivares, and from others. His son-in-law, Mazo, and his grandchildren also received favors from the King, and three appointments, worth 3,000 ducats, were bestowed on his father.

It would seem that Velazquez filled the posts of Alguazil de la Corte, Ayuda de Guardaropa, Ayuda de Camara, Superintendent of the works of the royal palaces, Aposentador del Rey, and Notary, besides that of Ugier de Camara, which he surrendered to his son-in-law Mazo. If there were duties appertaining to all these offices, as we know there were to some of them, we need not wonder that he had so little time for the easel, and that he left so few authentic pictures.

# MURILLO.



## THE WORKS OF MURILLO.

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### OLD TESTAMENT.

1. ABRAHAM AND THE THREE ANGELS. **Duke of Sutherland, Stafford House**, London. On the left three angels advance habited as pilgrims, and bearing staves; the turbaned Patriarch, kneeling before them, with both hands points to his house behind him on the right, which he invites them to enter. Landscape on the left. Companion to *St. Peter in Prison*, No. 378. Size, 93 inches high by 102 inches wide.

About 1661 the Hospital of San Jorge, called *La Caridad*, at Seville, having fallen into decay, Don Miguel de Mañara Vicentelo de Leca, Knight of the order of Calatrava, devoted himself to the work of restoring and decorating it, and up to the time of his death in 1674, he had raised and expended for that purpose a sum exceeding 500,000 ducats. Murillo became a member of the Brotherhood of the Hospital on the fourteenth day of June, 1665 (Tubino, p. 90, note), and he was soon afterwards called upon to adorn the walls of its church with eight large pictures which he executed between the years 1670 and 1674. These works of the riper years of the artist have always been esteemed as among his noblest efforts; and for

grandeur of style, harmony of color, and grace of composition, it would be difficult to name an equal number of pictures by any artist that could surpass them. They were arranged on the walls of the church in the following order:

On the Gospel side :

- MOSES STRIKING THE ROCK.  
Still in the Caridad (No. 14).
- THE PRODIGAL SON'S RETURN.  
Stafford House (No. 193).
- ABRAHAM AND THE ANGELS.  
Stafford House (No. 1).
- SAN JUAN DE DIOS.  
In the Caridad (No. 339).

On the Epistle side :

- MIRACLE OF THE LOAVES AND FISHES.  
Still in the Caridad (No. 180).
- CHRIST HEALING THE PARALYTIC.  
George Tomline, Esq. (No. 182).
- ST. PETER IN PRISON.  
Hermitage (No. 378).
- ST. ELIZABETH OF HUNGARY.  
Academy of S. Fernando (No. 274).

Besides these he painted three smaller pictures that still adorn the altars of that church.

- THE ANNUNCIATION (No. 63).
- THE INFANT JESUS (No. 164).
- THE INFANT ST. JOHN (No. 317).

For the eight large pictures Murillo received in 1674 as follows : for the Moses, 13,300 reals ; for the Loaves and Fishes, 15,975 reals ; for the Prodigal, Abraham, the Paralytic, and St. Peter, 32,000 reals ; for the San Juan de Dios and St. Elizabeth, 16,840 reals, making in all, 78,115 reals *vellon*, or a little less than 20,000 francs. The "admirable pictures by Murillo" in the Caridad were mentioned in the life-time of the artist by Ortiz de Zuñiga, *Annales de Sevilla*, Madrid, 1677, fol. p. 767. A long and interesting account of them is given by Cean Bermudez, *Carta*, pp. 74-88, which has been followed by Stirling, *Annals*, 852, etc. See also Palomino, *Museo Pictorico*, iii. 422, and Ponz, *Viage*, ix. 147. A lithograph in Stirling's *Annals*, p. 855, shows the interior of the church with the San Juan de Dios and the Moses in position.

Five of these masterpieces were "conveyed" by Marshal Soult, who was so keen a man of business that he was always able to defend his title to them, and none of the pictures found in his possession at the Peace were restored to Spain.

In 1823 the Marshal consulted Mr. Buchanan with reference to the sale of his entire gallery of paintings. The difficulty of finding a purchaser for so valuable a collection in one lot was set before him, and the suggestion was made that eight of the principal works by Murillo might be sold if a separate value were fixed upon them. To this, after some hesitation, the Marshal consented, and the proposition was communicated to the British Government and to a few amateurs, but without result. These eight pictures were the Prodigal, the Paralytic, Abraham, and St. Peter, above mentioned, with the Immaculate Conception (No. 29, now in the Louvre), the Virgin and Child (No. 79, Lord Overstone), the Birth of the Virgin (No. 55, now in the Louvre), and St. Augustine, then called St. Isidore (No. 258, George Tomline, Esq.). For the first four of these an English amateur made an offer of 400,000 francs, which was declined. Buchanan, *Memoirs*, i. 43, 346, etc.

In 1830 M. Soult was on the point of selling to King Louis Philippe the Immaculate Conception, Abraham, and the Prodigal, together with St. Francis Borghia (see Velazquez No. 17), for 500,000 francs; the negotiation was, however, broken off, and in 1835 the Duke of Sutherland purchased the three pictures last named for that sum. See *L'Illustration*, May 31, 1852.

The paintings in the Caridad, on account of their position on the walls of the church, were somewhat inaccessible, and copies are very rare; but an old copy of this work, perhaps that which was formerly in the convent of St. Augustine, at Seville (see No. 254), was sold at the Marquis of Lansdowne sale, March 20, 1806.

Exhibited at the British Institution, London, 1836.

Engraved in outline in *Réveil, Musée de Peinture*, iv. 271.

**2. ABRAHAM AND THE THREE ANGELS.** **Duke of Norfolk**, London. Beside a table covered with a cloth are three angels, two of whom are seated, and one standing, all habited as pilgrims, and bearing staves. Abraham approaches them, bearing in both hands a smoking dish of meat; behind him is Sarah at the door of their house, and Hagar and Ishmael in the background. Landscape on the left. 76×97 inches.

G. S. and J. G. FACIUS, mezzo., 20×24.3 inches, 1781, published by Boydell. G. E. PRICE, line, oval. W. HOLL, in Kitto, *Gallery of Scripture Engravings*.

**2a. Rev. Pryce Owen.** Abraham and the Angels. The patriarch bends forward welcoming the angels, who stand grouped on the right, wearing red and green drapery; a building on the left, sky in the background. Half length, life-size. Exhibited at the South Kensington Museum, 1879.

Angels. 76×105 inches. Royal Academy, 1871.

**2c. Abraham Darby**, Monmouthshire, exhibited at Manchester in 1857. Abraham and the Angels. Abraham bears a quarter of lamb. 8×5 feet. Burger, *Trésors d'Art*, 129.

**2d. Sale at Christie's, June 8, 1867.** Abraham Entertaining the Angels, "exhibited at Manchester." £52.

**2b. Colonel Edwyn Burnaby**, Leicestershire. Abraham Entertaining the

**3. ABRAHAM ABOUT TO SACRIFICE ISAAC.** **William C. Cartwright, Esq.**, Aynhoe, Northamptonshire. Abraham, wearing a white turban, blue coat, and red mantle, has a brazier of live coals in his right hand, his left, holding his mantle, rests on his sword; Isaac, in red and blue garments, walks before his father, carrying wood on his left shoulder. Background, a rocky landscape. 33×43 inches.

Exhibited at the British Institution, 1822 and 1839. The Murillos at Aynhoe were brought from Spain about 1760 by the celebrated collector John Blackwood

[see No. 139], whose widow left them to her niece, the wife of William Ralph Cartwright, grandfather of the present owner.

"Mr. Cartwright is in possession of some very fine paintings by Murillo; their derivation I know to be good, notwithstanding I have not seen them." Davies, *Murillo*, xcii.

3a. **Marquis du Blaisel** sale, London, May 17, 1872. The Destruction of Sodom, with Lot's family in the foreground. Signed. £36 15s. This picture is said to have been sold in Dutartre sale, March 19, 1804, 4,640 f. Lebrun sale, 1810, 7,280 f. Faviers sale, 1837, 9,100 f. Lejeune, *Guide des Amateurs*.

4. **REBECCA AND ELIEZER.** **Museo del Prado, Madrid, 855.** Eliezer drinks from a copper kettle held by Rebecca, who, with three other maidens bearing jars, surround a broken circular well on the right. Landscape with mountains in the distance; on the left, in the middle distance are men and camels. Five principal figures. Second manner. 1.07×1.51.

Purchased at Seville by Philip V. when he and his Queen Isabel Farnese resided in that city in 1729.

F. DECRANE, litho., in *Col. Lito.* C. MUGICA, litho., 12.7×14.8, Madrid. E. BUZO, etch., in Alabern, *Galleria.* Outline in Réveil, *Musée.* On wood in Dohme, *Kunst und Künstler.*

5. **ISAAC BLESSING JACOB.** **Duke of Wellington, London.** Isaac, seated in bed under a tent-shaped canopy, blesses Jacob, who kneels before him; Rebecca stands on the left; near the centre a girl approaches with a basket of linen; pigeons flutter around her; beyond is a valley and ruined castle. About 42×60 inches.

6. **ISAAC BLESSING JACOB.** **Hermitage, St. Petersburg, 360.** Before an archway, which is nearly filled by a red curtain, Isaac, seated in bed, blesses Jacob, who kneels and is presented to his father by Rebecca; beside the bed is a table with a dish of game, a spoon, and bread; opposite is a landscape and a well; a maiden enters with a jar; in the background Esau approaches with a dog. 2.45×3.58.

Purchased at Paris in 1811, for the Hermitage, by Baron V. Denon, with its companion No. 7. These are doubtless two of the pictures formerly belonging to the Marqués de Santiago, Madrid. See No. 10.

7. **JACOB'S DREAM.** **Hermitage, St. Petersburg, 359.** Jacob, in red doublet and yellow mantle, lies asleep with his head on a stone;

his staff lies near him on a cruse; at the left stands an angel pointing up to the ladder, on which are two angels ascending and three descending. 2.45×3.58.

One of the pictures from the Marqués de Santiago. Companion to No. 6.

**8. JACOB'S DREAM.** The Patriarch reclines on the ground, holding his staff with both hands; beside him are his pack, cruse, and hat; six angels, in two ranks, are seen on the ladder ascending and descending; in the centre of the landscape are large trees; on the left a ruined hut. 1.03×1.59.

Aguado sale, Paris, March 20 to March 28, 1853, No. 51, 520 francs.

KERNOT, line, in *Galerie Aguado*, and in Scott, *Murillo*.

**8a. Dulwich Gallery**, near London, had a gallery which was open to the public on payment of an admission fee of one shilling. He was a friend of Sir Joshua Reynolds, who painted the portraits of his two children as the *Children in the Wood*. The picture by Sir Joshua now belongs to Brodie A. Willcox, Esq., and was exhibited at the Royal Academy, 1880.]

This is doubtless the picture sold in Benjamin Vandergucht sale, March 11, 1796, £60 18s., and in Earl of Bessborough sale, February 5, 1801, £66 3s. It has always been attributed to Murillo, but in the catalogue of 1880 it is properly ascribed to the *Spanish School*.

R. COCKBURN, colored litho., in *Dulwich Gallery Gems*, 1818.

[Gerard Vandergucht was an engraver, and Benjamin, his thirty-second child, was a portrait painter. Both lived in London when they were dealers in, as well as makers of pictures. The latter

8b. Rose Campbell sale, by Christie, July 9, 1814, of pictures collected by him during a residence of twenty years in Spain. Jacob and Rachel at the Well. From the Santiago Palace. £51.

8c. Alexis Delahante sale, by Phillips, May 30, 1817. A grand landscape, with the meeting of Jacob and Rachel. "A capital picture, painted for the Marqués de Santiago, in whose palace it remained until the Revolution, when it was purchased with others of the same size, relative to the history of Jacob, one of which sold for 2,500 guineas."

**9. JACOB WITH THE FLOCKS OF LABAN.** Sir John Hardy, Bart., Dunstall Hall, Staffordshire. Jacob on the right, in red and gray garments, steps down into the pool and lays peeled rods before the sheep of Laban, which are gathered on the left; behind him lies his dog asleep; on the left is a sheepfold; on the right a servant lead-

ing a mule is driving flocks away; a rock in the centre divides the landscape. 7 feet by 11 feet 9 inches.

Lord Northwick sale, July 26, 1859, No. 456, £1,480. This is doubtless one of the Santiago pictures. See No. 10.

9a. Rose Campbell sale, 1814. Jacob laying rods in the drinking troughs. From the Santiago Palace, £35. See No. 8b.

gb. David Baillie sale, London, May 23, 1839. Jacob placing striped rods before the sheep, etc. "One of the set of which the Marquis of Westminster has one, and three are in Russia. A large gallery picture." £86 2s.

gc. King Louis Philippe sale, May 6, 1852, No. 161. Jacob placing branches in the fountain. Figures life-size, 1.68×2.26. From a nunnery. £160. The same picture "from the Spanish Gallery" was probably sold again at Christie's, March 12, 1859, £57 15s, to Drax. According to Stirling, this is a repetition of a painting by Ribera in the Escorial. *Annals*, ii. 754.

10. MEETING OF JACOB AND LABAN. Duke of Westminster, Grosvenor House, London. In the centre are Jacob and Laban in animated conversation; the family of the former is grouped before two tents on the left; on the right are horses and men; trees and mountains close in the large landscape. 96×121 inches.

The Marqués de Villa-Manrique, Protector of the Academy which Murillo founded at Seville, determined to have a series of historical paintings illustrating the life of David by Murillo, of which the landscapes should be by Ignacio Iriarte, who excelled in that branch of Art. Murillo wished Ignacio to paint the landscapes, when he would put in the figures, but the other insisted that Murillo should paint the figures first. Wearyed with the dispute, Murillo said that if Iriarte thought his assistance necessary in the landscapes he was mistaken, and so he painted the pictures alone,—landscapes as well as histories,—a remarkable thing for him. The Marqués took these pictures to Madrid. Palomino, *Mus. Pict.*, iii. 424. To this story Cumberland adds that Murillo substituted the life of Jacob for that of David, and that the series, consisting of five grand compositions, the finest he has ever seen of Murillo, then belonged to the Marquis of Santiago. He praises them warmly, and says he would prefer them before any canvases he had ever seen, except the Venus of Titian. *Anecdotes*, ii. 101, 124.

According to the Grosvenor House catalogue these paintings were selected by General Sebastiani as part of the contributions levied when the French army occupied Madrid. But Mr. Buchanan's account is that the Santiago pictures, including, besides the series above mentioned, the *Virgin and Child*, now belonging to Lord Overstone (No. 95), and a *Holy Family* (146a) were bought for him by G. Augustus Wallis in Madrid, in 1808. This canvas was valued at 3,000 guineas, and was sold to the Marquis of Westminster for two Claudes, a Poussin, and £1,200 in money. Buchanan, *Memoirs*, ii. 221, 228.

The five Santiago pictures cannot be satisfactorily identified, but it is probable that one of them is in Grosvenor House, two in Hermitage (Nos. 6 and 7), and one belongs to Sir John Hardy (No. 9).

Engraved by JOHN YOUNG in the *Grosvenor House Catalogue*, Plate No. 69.

**11. JACOB AND LABAN.** Laban, reclining on the ground, receives Jacob, who approaches, leaning on his staff; Rachel stands between them, holding her child on her arm; on the right are a boy and a girl surrounded by flocks; on the left a hilly landscape and a river.  
1.03×1.59.

Aguado sale, 1843, No. 50, 1,050 francs. Stirling, *Annals*, ii. 923.

J. KERNOT, line, in *Galerie Aguado*, and in Scott, *Murillo*.

In the sale of Gen. Sir Phineas Riall, November 23, 1869. Jacob and Rachel, engraved, sold for £40 19s. to Patrick.

**12. JACOB WRESTLING WITH THE ANGEL.** In the centre the angel, with outspread wings, is contending with Jacob. A moonlight scene, with a wooded and rocky landscape and the sea. .48×.65.

Aguado sale, 1843, No. 58, 710 francs. Stirling, *Annals*, ii. 923.

LOUISE PANNIER, line, in *Galerie Aguado*; the figures were engraved by Goitte.

**12a. Révil** sale, Paris (1845?). Jacob Wrestling with the Angel. .48×.65. 420 francs. Perhaps this was the picture, No. 12, with which it agrees in size.

**12b. Aguado** sale, No. 61. Jacob Wrestling with the Angel. .37×.32. 285 francs.

**12c. Richard Westall** sale, by Phillips, April 14, 1832. Jacob Wrestling with the Angel.

**12d. Rose Campbell** sale, 1814. Jacob and Esau; their meeting and reconciliation. From the Santiago Palace. £25 4s.

**13. JOSEPH AND HIS BRETHREN.** Sir Richard Wallace, Bart., London. In the centre is a group of four figures, among them Joseph in a scanty white garment, who is borne in the arms of two of his brethren to the mouth of the pit, into which they prepare to let him down by a rope; three other brothers are on the left, and a group of four others and a dog on the right. Eleven figures, full-length. About 5×7 feet.

W. Cave sale, by Christie, June 29, 1854, £1,764, to the Marquis of Hertford, who bequeathed his collection of pictures, with other property, to Sir Richard Wallace. Exhibited at Manchester 1857.

In 1803–6 Mr. Irvine bought from the Capuchin Convent, at Genoa, for Mr. Buchanan six pictures, viz.:

I. The Charity of St. Thomas of Villanueva, which was sold to W. Wells of Redleaf for £1,000, and which now belongs to Sir Richard Wallace (No. 399).

II. The Flight, or Repose in Egypt, with angels; companion to the above, about 4 by 5 feet. Sold to Walsh Porter for £800. It perhaps now belongs to the Earl of Strafford (No. 134).

III. Adoration of Shepherds, somewhat larger and finer than the last. Chosen by Mr. Champernowne for his private collection, and valued at £800. Probably the one now belonging to Sir Richard Wallace (No. 123).

IV. Joseph and his Brethren. Companion to the last; valued at £800, and sold to John Cave. Now belongs to Sir Richard Wallace.

V. A Penitent Magdalen in the Desert with Angels. About 5 feet high or less; valued at £500, and for some time in the possession of Walsh Porter. Probably now belongs to A. Carstansen (No. 368).

IV. The Immaculate Conception, or the Virgin surrounded by angels standing on a new moon. Companion to the last; valued at £800, and sold to Walsh Porter. (See No. 52). Buchanan, *Memoirs*, ii. 144, 171.

CALDESI, photograph, in *The Hertford Gallery, Manchester Exhibition*.

**13a. Duke of Devonshire, London.** The Finding of Moses. The child, lying in a crib, stretches forth his hand towards the daughter of Pharaoh whose head appears, with that of her maid servant, above the rushes in the upper corner. 59×42½ inches. This picture is not by Murillo, though it has been engraved and is still exhibited as by him. In Smith's *Catalogue Raisonné*

(iii. 108) it is attributed to Vandyck, but this also is doubtful. British Institution, 1837, Royal Academy, 1873.

L. GRUNER, line, 12.2×9.4. P. ROTHWELL, line, 6.7×4.2, 1809. MCARDELL, mezzo., 20.1×14. On wood in Kitto's *Family Bible*.

**13b. Sir Woodbine Parish.** The Finding of Moses. Exhibited at the British Institution, 1835.

**14. MOSES STRIKING THE ROCK.** *La Sed. Hospital of La Caridad, Seville.* In the centre rises a great rock, around which is gathered a throng of Israelites eagerly filling their jars and quenching their thirst with the water that has burst forth. Moses and Aaron stand in front, giving thanks to God for the miracle. The boy on a mule, and the girl who holds up a jar to be filled, are said to be portraits of the children of the artist. Near them is a woman drinking, with an infant in her arms which eagerly claims its share. The canvas is crowded with people and animals. 11 feet 6 inches by 18 feet.

For the history of this work see ante No. 1. Like its companion, the *Loaves and Fishes* (No. 180), it is colossal in size, and painted in a sketchy manner, calculated for its height and distance from the spectator.

Sir William Stirling-Maxwell exhibited at Manchester a study for the woman drinking with the child. (No. 451.)

P. Lefort has a study of the boy on a mule, .70×.94, recently purchased in Cadiz.

The idea of this composition is said to have been taken from a work by Guercino, called *La Calabaza*, formerly in Seville, and afterwards in the possession of Cardinal de Molina. Tubino, *Murillo*, 170. A sketch formerly belonging to Marshal Soult is spoken of by Thoré, *Revue de Paris*, 1835, xxi. 50, and by Stirling, *Annals*, ii. 859. The only picture of this subject in the Soult catalogue was by Herrera the younger, perhaps the painting formerly in the Archbishop's palace at Seville.

R. ESTEVE, line, 17×35.4, 1839. BOILLY, mezzo., 13.9×23.6. The centre portion only, is engraved by J. ROGERS, BLANCHARD, F. GIRARD, and SARTAIN.

### 15. MOSES STRIKING THE ROCK. Earl of Normanton, Somerly, Hants. A sketch for the above.

Exhibited at the British Institution, 1850. Mentioned by Waagen, iv. 365.

**15a.** Lopez Cepero sale, Paris, February 14, 1868. A first thought for the above. .27×.51. 1,420 francs. Not sold. This picture still belonged, in 1881, to the heirs of Señor Lopez Cepero, at Seville.

**15b.** Salamanca sale, 1875, No. 20. Moses on Mount Sinai. An old man in red mantle kneeling on the left, receives from the Almighty the tables of the law; on the right many people are assembled worshiping the golden calf; one-third life-size. An early work. .85×1.23. 1,200 francs.

This picture, and its five companions, Nos. 15c, 15e, 15f, 15g, and 358u were from Los Cinco Gremios Mayores at Madrid, and were purchased at public sale by D. José de Madrazo. According to Davies (*Murillo*, lxxix.), Ponz mentions in the Gremios twelve subjects from Genesis, in the first style of Murillo. The writer does not find the passage in his copy of Ponz.

**15c.** Salamanca sale, 1875, No. 19, Job and his Wife. Seated on a dung-hill, covered by a tattered mantle, Job looks up to heaven; one hand is on his breast, the other holds a piece of bread; his wife holds up her finger re-

provingly, and points with the other hand to their house. Landscape background. .85×1.23. 2,000 francs. See No. 15b.

**15d.** Pinacoteca, Parma. Job, or St. Jerome, old and naked, sits looking up; his right hand is on his breast, the left holds a piece of black bread. Three-quarters length.

NAYA, photo., 1030.

**15e.** Salamanca sale, 1875, No. 23. Daniel in the Lions' Den. With arms outstretched, he raises his eyes to heaven in gratitude. Four lions lie in the shadow of the cavern. .85×1.23. 1,000 francs. See No. 15b.

**15f.** Salamanca sale, 1875, No. 22. Susannah at the Bath. She is seated at the edge of a marble basin with her limbs in the water, her arms are crossed on her breast, which she endeavors to conceal, while she lifts her eyes to heaven imploring aid; two old men partly in shadow, observe her amorously; a building on the right. .85×1.32. 5,100 francs. See No. 15b.

**15g.** Salamanca sale, 1875, No. 21. Tobias and the Angel. The child, wearing a green robe, yellow mantle, and violet cap, carrying a fish by the gills, is

conducted along a shady road by an angel in black robe, yellow scarf, and red mantle, who points the way with his finger; both carry staves, and they are followed by a handsome dog.  $.85 \times 1.23$ .  
7,000 francs. See ante No. 15b.

15h. M. de la Rosière, Paris.

Tobias and the Angel. The angel, standing front, with outspread wings, points up with the right hand, and places the left on the head of the child, who kneels with joined hands. Full length, Alsace-Lorraine Exhibition, Paris, 1874.

A. BRAUN, photo., 253.

**16. TOBIAS AND THE ANGEL.** William C. Cartwright, Esq., Aynhoe, Northamptonshire. The angel in a plum-colored robe, and Tobias in a yellowish cloak, with a fish in his left hand, both bearing staves, are walking in a rocky country beside a river; a dog looks up at the angel.  $33 \times 43$  inches.

Exhibited by W. R. Cartwright at the British Institution, 1822 and 1839.

**16a. Sir Woodbine Parish.** Tobias the Sacristy, on the top of the tabula de and the Angel. British Institution, 1835. difuntos, or the tablet whereon the names

**16b. Richard Westall** sale, by Phillips, April 14, 1832. Tobias and the Angel. of the dead who are to be prayed for are inscribed. Tobit Burying the Strangled Man. A Sketch; about  $6 \times 12$  inches.

**16c. Hospital of La Caridad,** in Mentioned by Stirling, iii. 1416.

**17. RUTH AND NAOMI.** Earl of Radnor, Longford Castle, Wiltshire. They are leaving Moab; in the background is Orpah returning to the city; with the text, *Populus tuus populus meus et Deus tuus Deus meus*. Full length.  $68 \times 80$  inches.

Royal Academy, 1873. Waagen, iv. 358. Stirling, iii. 1416.

**17a. Aguado** sale, No. 34. Elijah angel points to a vase of water at his reposing under trees in the desert; an feet.  $2.91 \times 2.40$ . 1,000 francs.

**18. IMMACULATE CONCEPTION.** Seville Museum, 93. The Virgin, looking up, stands in the hollow of a crescent with two horns; her right hand covers the thumb and tip of the forefinger of her left hand on her breast; on each side are three cherubs and some heads; above is the Father Eternal with arms outspread; beneath is the dragon on a section of the globe. Round top.  $2.80 \times 1.92$ .

Photographed by J. LAURENT, Madrid, No. 1069.

The Capuchin Convent, outside the Cordova Gate, at Seville, was considered, on account of the paintings by Murillo which it contained, the richest and most highly adorned of any temple of that order. These pictures were executed not later than 1676, as Diego Ortiz de Zuniga mentions the admirable pictures *del famoso*

*Morillo* in that convent. *Annales de Sevilla*, Madrid, 1677, fol. p. 733. As they are in the latest and best manner of the artist, they could not have been painted much earlier than that date. They remained in the convent until 1810, when, on the approach of the French, they were transferred to the Chapter of the Cathedral, at whose cost they were packed up and sent for safety to Gibraltar. There they remained until they were returned to Seville in 1813. In payment for the expenses incurred on their behalf, the friars presented to the Cathedral the *Guardian Angel*, which is now in the Metropolitan Church. The *St. Michael* and the *Santa Faz* have disappeared; in what manner, is not known. The remaining pictures, except the *Porciunculo*, were in the convent until its suppression in 1835, when they were again transferred to the Cathedral, and subsequently, in 1840, were deposited in the Museo Provincial, which was opened in that year in the suppressed convent of *Nuestra Señora de la Merced*.

Ten pictures composed the retablo of the high altar, a vast structure about thirty feet high, and about twenty-five feet broad, which completely filled the end of the nave. The disposition of these paintings was as follows: See Ponz, *Viaje*, ix. 138. Cean Bermudez, *Carta*, 88. Gonzalez de Leon, ii. 258.

In the choir, behind the high altar, was  
THE IMMACULATE CONCEPTION, No. 19.

The retablo of the high altar was composed as follows:

ST. ANTONY, No. 241. ST. FELIX, No. 277.

ST. JOHN THE BAPTIST, No. 333.	ST. FRANCIS, or the <i>Porciunculo</i> , No. 285.	ST. JOSEPH AND THE INFANT JESUS, No. 341.
SS. JUSTA AND RUFINA, No. 362.		SS. LEANDRO AND BUENA- VENTURA, No. 366.

LA SANTA FAZ, No. 203.  
VIRGIN and CHILD, No. 112.  
A CRUCIFIX.

At the ends of the lateral aisles of the church were  
ST. MICHAEL, No. 373n. THE GUARDIAN ANGEL, No. 233.

The eight chapels in the nave of the church contained the following altar pieces:  
ANNUNCIATION, on the chancel wall, No. 61, PIETA, on the chancel wall, No. 225.  
ST. ANTONY, No. 240. NATIVITY, No. 118.  
CONCEPTION, No. 18. ST. FELIX, No. 276.  
ST. FRANCIS, No. 288. ST. THOMAS, No. 395.

The Convent also contained

The VIRGEN DE BELEN No. 98, and several CRUCIFIXES which stood on the different altars.

**19. IMMACULATE CONCEPTION.** **Seville Museum, 55.** The Virgin, standing in the hollow of a crescent with two horns, looks up to her right; the palm of her right hand covers the back of her left hand before her left shoulder; her mantle crosses her body from the left shoulder to the right side; beneath, on her right, are three heads and four cherubs, two of whom hold a round mirror; a third, looking up, balances across his breast a long palm branch which he grasps with both hands near together; on her left, beneath, is a cherub with roses; on her right, above, are five heads; opposite these is a group of three cherubs with a scarf which is identical with the group in No. 29.  $2.24 \times 1.78$ .

From the Capuchin Church. See No. 18. It is probably the "graceful and beautiful Conception, remarkable for the loveliness of the angels that sustain the Virgin, in the choir behind the high altar" of the church. Cean Bermudez, *Carta*, 93.

Photographed by J. LAURENT, Madrid, No. 793.

**20. IMMACULATE CONCEPTION.** **Samuel Sandars, Esq., Tunbridge, Wells, Kent.** An excellent repetition of the above, with trifling variations.  $80 \times 64\frac{1}{2}$  inches.

This picture belonged to the Infant Don Gabriel, son of Carlos III., after whose death it is supposed to have passed to the Church of San Lorenzo, at Madrid, whence it was taken to Paris by the French, and sold to Mr. Woodburn. At his sale, June 25, 1853, at Christie's, it was purchased for £1,050, by George Faulkner, whose widow bequeathed it to the father of the present owner. Royal Academy, 1882.

**21. IMMACULATE CONCEPTION.** **Seville Museum, 68.** The Virgin, standing on a globe, looks front and down; the palms of her hands touch, and are higher than her left shoulder; her mantle floats out to her right, higher than her head; a narrow scarf crosses her body, and floats to her right; one cherub on her right, and three on her left, below, none of whom hold flowers, etc. The Virgin is colossal in size.  $3.92 \times 2.75$ .

Formerly over the principal arch in the Church of the Franciscan Convent. Cean, *Carta*, 97. G. de Leon, i. 52. See No. 268. M. Quilliet (*Dictionnaire*, 99) has a story that when this work was completed, the monks, dissatisfied with its coarse and unfinished appearance, refused to accept it. The painter, however, requested permission to place it in the position it was to occupy over the arch of the

church, remote from the spectator, when its beauty was so evident that they were glad to retain it, even at a higher price than that they had before promised.

J. M. MARTIN, line, 12.2×8.6, Seville, 1832. A. JAMESON, etch., in the later editions of *Legends of the Madonna*, replacing an etching which was suppressed. See No. 36. G. WEINHOLD, lith., 20×14. Dresden. J. LAURENT, photo., 1068.

**22. IMMACULATE CONCEPTION. Seville Museum, 116.** The Virgin, standing in the hollow of a crescent with one horn, looks up to her right; the palms of her hands touch before her left shoulder, the fingers interlacing; above her head is a circle of stars; three heads beneath her feet, and three in each corner above. .62×.48.

From the Colegio de Maese Rodrigo, at Seville.

Photographed by J. LAURENT, Madrid, No. 1070.

**23. IMMACULATE CONCEPTION. Seville Cathedral, Chapter Room.** The Virgin, standing in the hollow of a crescent with two horns, looks down to her right; the palms of her hands touch before her left breast; her robe crosses her body, and falls over the crescent on her right; on her left it floats out; beneath are three heads and three cherubs with roses and palm; above these are two cherubs on each side, and still higher, eight heads. Life-size. On panel.

Painted about 1668. One of the earliest occasions on which the name of Murillo appears in print is in connection with this picture. F. de la Torre Farfan says that from its beauty, if we did not know it was painted by our great Murillo in Seville, we might suppose it was made in heaven. *Fiestas de la S. Iglesia de Sevilla*, Sevilla, 1672, fol. The picture has never been engraved or photographed.

**24. IMMACULATE CONCEPTION. Church of San Felipe Neri, Cadiz.** The Virgin, standing on clouds, looks up to her right; the palms of her hands touch before her left breast; about fourteen cherubs and six heads in all, some with palm, flowers, etc.; one of them looks up to her; two others above her head extend their hands as if about to crown her. Full length, life-size.

"He painted for Cadiz many pictures, especially of the Conception. The most famous is that above the high altar of the Church of San Felipe Neri, 2½ varas high, for which he received 100 doubloons." Palomino, iii. 422. The picture has never been engraved or photographed.

**25. IMMACULATE CONCEPTION. Capuchin Church, Cadiz.** The Virgin, turned slightly to her right, stands in the hollow of a

crescent with two horns, looking up ; above her head is a circle of stars ; her right wrist covers the tips of the fingers of her left hand on her breast ; beneath are seven cherubs in three groups, with lilies, palms, etc. ; five heads on the left, and three on the right above.  $82 \times 64$  inches.

Mentioned by D. Antonio Ponz, *Viage de España*, t. xvii. p. 340.

Photographed by J. LAURENT, Madrid, No. 1814.

**26. IMMACULATE CONCEPTION. Museo del Prado, 878 (229).** The Virgin stands, looking front, in the hollow of a crescent with one horn ; the palms of the hands touch before her left shoulder ; her mantle on her left descends to her feet, and falls over the crescent ; on her right it floats out boldly ; beneath are four cherubs, all holding flowers, etc. ; the one on the right is on his back, and in his hands, which are spread apart, he holds a long palm branch balanced across his body ; four heads in each corner above.  $2.06 \times 1.44$ .

From the palace of S. Ildefonso. This is one of the very finest representations of the subject. D. Luis de Madrazo has a drawing by Murillo for this picture which has been reproduced in fac-simile by J. J. MARTINEZ in *Grabador al Ag. Fuerte*.

F. DE CRAENE, litho., in *Col. Lito.* A. LEMOINE, litho.,  $16.9 \times 10.6$ , in *Joyas Pint.* A. LEMOINE, litho.,  $23.5 \times 17.5$ , 1861, reversed. H. RAUNHEIM, litho.,  $17.3 \times 13.3$ , 1844. E. LASALLE, litho.,  $23.5 \times 16$ , varied. DOMINGO MARTINEZ, stipple mezzo.,  $12.3 \times 8.6$ , 1855. On wood, in Becker, *Kunst und Künstler*; Dohme, *Kunst und Künstler*. J. LAURENT, photo., 15.

**27. IMMACULATE CONCEPTION. Museo del Prado, 880 (65).** The Virgin, standing in the hollow of a crescent with two horns, looks up to her left ; her hands are crossed on her breast, the right wrist concealing all of her left hand except the first two fingers ; her mantle crosses her body, and floats out to her right, the end turned up ; five cherubs are compactly grouped at her feet, of whom one has lilies and roses ; another has palm and olive branches.  $2.22 \times 1.18$ .

Brought to Madrid, in 1816, from the Royal Palace of Aranjuez.

BART. VAZQUEZ, line,  $20.7 \times 12.5$ , Madrid, 1778. J. BALLIN, mezzo.,  $11 \times 8.2$ , Paris, 1859 (Goupil). J. LAURENT, photo., 16.

**28. IMMACULATE CONCEPTION. Museo del Prado, 877 (219).** The Virgin stands on a crescent with joined hands, and eyes

raised; at her feet is a group of three cherubs, one of whom holds her flowing mantle; the others have palms and roses; two cherubs on her left hold a mirror; many heads above. .96×.64.

Isabel Farnese collection. The canvas has been reduced in size.

Photographed by A. BRAUN & Co., Paris, No. 877.

**29. IMMACULATE CONCEPTION.** **Louvre, Paris, 539.** The Virgin, standing in the hollow of a crescent with two horns, looks up to her left; her right hand covers the thumb and first two fingers of the left hand on her breast; her mantle falls full on her left, but only a small portion is seen on her right, where it is held up by a cherub at her feet. About twenty-one cherubs and ten heads are seen, none of whom have flowers, etc.; the group of three cherubs in the right upper corner, one of whom holds a scarf, is repeated in No. 19. 2.74×1.90.

The close friendship existing between Murillo and Don Justino Neve, a canon of the Cathedral, and a zealous agent in the construction and embellishment of the *Hospital de los Venerables Sacerdotes*, led to the employment of the artist in 1678, to paint for that Hospital three excellent pictures. In the first retablo on the right on entering, was *St. Peter Weeping*, wherein Ribera was outdone in suavity and tenderness (No. 376). Near the door of the sacristy was a *Conception*, superior to anything by his hand in Seville for color and claro-oscuro. In the refectory was the *Virgin* seated on a transparent cloud with her divine Son, who is distributing rolls of bread which are supplied to him from a basket by youthful angels to three priests seen at half length (No. 113). In the ante-refectory was a portrait of *Canon Neve* with a dog, which seemed alive (No. 470). Cean, *Carta*, 93; Ponz, ix. 123. Mentioned also in Palomino, iii. 422.

The first two, and probably the third of these canvases, were acquired by Marshal Soult, and their history is not less interesting as objects of commerce than as works of art. The *Conception* was one of the eight works which M. Soult employed Mr. Buchanan to try to sell in 1823, at which time it was valued at 250,000 francs. Again, in 1830, the owner was on the point of selling it with others to the Louvre. See *ante* No. 1. In 1835 it was with the *St. Peter in Prison* (378), and *Christ Healing the Paralytic* (182), actually sold to the government for 500,000 francs, but the sale was cancelled, and the pictures, which had been removed to the Louvre, were returned to their owner.

At last came the day which placed this canvas on the pinnacle of fame. At the **Soult** sale, May 19, 21, 22, 1852, it achieved the glory of selling for a higher price than was ever realized for a work of art before or since. The competitors were at first the Emperor of Russia, the Queen of Spain, and the Marquis of Hertford. The National Gallery of London could hardly be counted in the race, for, although the trustees had authorized Mr. Woodburn to purchase it if he found it in good con-

dition, yet they limited their price to £5,000. When the biddings reached 500,000 francs, the French government took part in the contest, and finally carried off the prize at the unprecedented figure of 586,000 francs, or 615,300 francs including the government tax of five per cent.

The Countess of Roseberry is said to have a study, signed and dated 1664. It was brought from Spain by Baron Taylor, and sold at his sale by Sotheby and Wilkinson, June 17, 1853, to the present owner, who exhibited it at the Grosvenor Gallery in 1877, No. 1143. A copy of the picture by Clemente de Torres is in the Cathedral at Cadiz, but many of the cherubs are omitted.

A. LEFEVRE, line, 25.5×18, 1859. BURDET, line, 17×12. L. MASSARD, line, 12.7×8.8. COUSIN, line, 7.6×5.6. W. FRENCH, line, 23×16. REGNAULT, line, 6.8×4.5, bust only. H. EICHENS, mezzo., 20.3×14.5, 1854. CORNILLET, mezzo., 35.7×25. CORNILLET, mezzo., 25×19. CORNILLET, mezzo., about 20×14. COTTIN, mezzo., 19.5×14.8. LLANTA, litho., 23.6×16.6. GEOFFROY, litho., 14×9. PINGOT, litho., 15.3×10. GRAILLE, litho., 15.5×12. JACOTT, litho., 13.5×9.5. M. LAVIGNE, litho., 19×14, and many others. On wood in Blanc, *Peintres; Gaz. B. Arts*, April, 1875, etc.

Variations by GILBERT, PINGOT, JULLIEN, MAURICE, MASSARD, etc.

**30. IMMACULATE CONCEPTION. Louvre, Paris, 538.** The Virgin stands in the hollow of a crescent with one horn, looking down and front; the tips of her fingers touch before her left breast; beneath, on the left, are six half-length figures of worshipers, one of whom points to the Virgin; on the right two cherubs bear a scroll inscribed *In principio dilexit eam*; three heads each side above. 1.72×2.85.

This is one of the pictures taken by Marshal Soult from the church of Santa Maria la Blanca at Seville. By some means it came into the possession of M. Lom, from whom it was purchased for the Louvre in 1817 for 6,000 francs. It was originally like all the rest of the S. M. la Blanca pictures, except the Last Supper, semicircular, but it has been enlarged, and is now rectangular.

The church of Santa Maria de las Nieves, commonly known as Santa Maria la Blanca, being finished in 1656, Don Justino Neve y Yevenes, prebendary of the Cathedral, and a great friend of Murillo, employed the artist to paint for that church four semicircular pictures, two for the nave, and two for the aisles. The first two relate to the Dream of the Roman Senator and his Wife (Nos. 229, 230). That on the wall of the nave on the Gospel side was the Conception with some priests at half length at the Virgin's feet. On the Epistle side was Faith holding the Eucharist, which several persons, also at half length, are adoring (231). To this epoch also belong *Una Dolorosa y un San Juan Evangelista* in the chapel of the sagrario (227c). Cean Bermudez, *Carta*, 62. The pictures by Murillo in this church were mentioned in the life-time of the artist by Ortiz de Zuniga, *Annales*, p. 871, Madrid, 1677, fol. Another work, not mentioned by Cean, is the Last Supper (No. 194), at the end of the nave on the Gospel side.

Cean Bermudez, in the *Carta*, p. 62, gives 1656 as the date of the completion of the church of S. M. la Blanca. In the *Diccionario*, ii. 52, he says these pictures were executed in 1665. Gonzalez de Leon (i. 102) says the church was finished in 1659.

Engraved by MIGNERET, in Filhol, *Musée Napoléon*, xi. 43.

**31. IMMACULATE CONCEPTION. Louvre, Paris, 541.** The Virgin, about twelve years of age, stands on a globe looking down to the front; the tips of her fingers touch before her left shoulder; on the left are three cherubs, and three heads; on the right, two cherubs and five heads; buildings are faintly seen below on the right.  
·35×26.

Purchased in 1855 from José de Mazarredo. In the catalogue of the Mazarredo sale, 1837, this picture is said to represent Murillo's daughter, who died at the age of eight years (?).

LLANTA, litho., 9.4×7.5, inscribed *La Sœur des Anges*. A. BRAUN, photo.

**32. IMMACULATE CONCEPTION. Earl of Northbrook, London.** The Virgin, standing in the hollow of a crescent, her head surrounded by rays, looks down to her right; the tips of her fingers touch before her left shoulder; beneath are ten cherubs with a long palm, flowers, and a square mirror; six heads each side above. 75×57 inches.

Formerly in the Convent of Carmelitas Descalzos at Madrid. It was brought from Spain by Lebrun, at whose sale, in 1810, it was bid in, and afterward sent to Mr. Harris, who sold it to Mr. Baring. Buchanan, *Memoirs*, ii. 255. It is mentioned by Cean Bermudez, *Diccionario*, ii. 63; also by Ponz, who describes it as "La Concepcion sobre trono de nubes y angeles." *Viage*, v. 248.

M. S. CARMONA, line, 19.7×14.1, Madrid, 1802. R. GRAVES, line, 20×15, 1864. Outline, reversed, in Lebrun, *Recueil*, plate, 134.

**33. IMMACULATE CONCEPTION. William C. Cartwright, Esq., Aynhoe, Northamptonshire.** The Virgin, standing in the hollow of a crescent with two horns, looks up front; her right hand covers all but the first two fingers of the left hand, which rests on the blue mantle that partly covers her breast; the mantle floats out on her right, but falls close to her body on her left; at her feet are five cherubs, one of whom holds a palm in his left hand, and stretches his right hand upwards; two other cherubs hold roses and lilies; four heads in each corner above. 66×42 inches.

From John Blackwood. See No. 3. British Institution, 1839.

MCARDELL, mezzo., 20×14. "From the original belonging to John Blackwood, Esq." LAFOSSE, litho., 28.5×20.4, one of the cherubs, and all the heads omitted. COOMBS, mezzo., 10×7.6, London, 1839, only half length, and all the heads omitted.

**34. IMMACULATE CONCEPTION.** **Mrs. William H. Aspinwall**, New-York. The Virgin, standing in the hollow of a crescent with one horn, looks up to her left; the right wrist covers the thumb and tip of the forefinger of the left hand on her breast; her mantle floats out on her left in a heavy fold; four cherubs, on each side beneath, hold palm, lily, and olive branch; five heads each side above. 1.98×1.35 centimetres.

Taken from the royal palace, Madrid, by Gen. Desolle, whose daughter sold it to Mr. Woodburn, from whom the King of Holland purchased it for about £4,000. At his sale, August 12, 1850, it was bought in at 36,000 florins, besides the government tax of seven and a half per cent., and afterwards sold in 1857, to Mr. Aspinwall. Stirling, iii. 1418.

A wood engraving is in *Harper's Weekly*, June 30, 1858.

**35. IMMACULATE CONCEPTION.** **Lord Overstone**, London. A repetition of No. 34, arched top. 15×10½ inches.

Purchased in 1844, from Sir J. M. Brackenbury. British Institution, 1835, 1844. Waagen, iv. 144. Jameson, *Madonna*, 50.

**36. IMMACULATE CONCEPTION.** A repetition of No. 34, but smaller; some of the cherubs and heads are omitted. .46×.35.

Louis Philippe sale, 164 (149), .46×.35. From the Countess de la Torre, £270.

BRIDOUX, line, 18.3×13.9, 1845, the size of the original. *Epreuves de remarque*, with a white lily in the cherub's hand. C. CLEMENT, line, 5.4×4. CH. CAREY, line, 6.9×5. W. RIDGEWAY, line, 6×4.6. C. CHAMOIN, litho., 13.5×10. S. TESSIER, litho., 18×14.5, reversed. *On Wood* in Stirling, *Annals*, 1413; Lübeke, *Denkmäler der Kunst*.

Variations by A. MAURIN, DOPTER, MASSARD, DUCOLLET, PINCON, etc. LLANTA, litho., 19.4×15, the cherubs omitted, and a serpent and globe added beneath. An etching after this lithograph is in Jameson's *Madonna*, first edition. In the later editions it is replaced by an etching of No. 21.

**37. IMMACULATE CONCEPTION.** **Mrs. George Perkins**, London. The Virgin stands on the round globe, looking front; the tips of her fingers touch before her waist; above her head is a circle of

stars; her mantle crosses her body in front, and floats to her right; at her feet, on the right, three cherubs hold a scroll inscribed *Non pro te sed pro omnibus haec lex constitua est*; on the left, in the folds of her mantle, are three heads. 98×71 inches.

**Altamira** sale, June 1, 1827, £315. **W. G. Coesvelt** sale, June 13, 1840, £275. British Institution, 1863. Royal Academy, 1871. Praised by Passavant, *Tour of a German Artist*, i. 186.

F. JOUBERT, outline in *Coesvelt Gallery*, London, 1835, 4to, plate No. 32.

**38. IMMACULATE CONCEPTION. Marquis of Lansdowne**, London. The Virgin, standing in the hollow of a crescent with two horns, looks down; her hands, on her left breast, are placed on the mantle which descends on her right and falls over the crescent; ten cherubs in all; the two in the upper right corner have a scarf; none have flowers. 54×46 inches.

**M. M. Zachary** sale, by Christie, May 30, 1838, £52 10s. Jameson, *Madonna*, 50; Waagen, ii. 152.

**39. IMMACULATE CONCEPTION. Earl of Caledon**, London. The Virgin, standing in the hollow of a crescent with two horns, looks down; the tips of her fingers touch before her left shoulder; her mantle falls behind the crescent on the right; three heads on the right, six on the left above, and three near her left elbow; ten cherubs at her feet with mirror, roses, etc. Life-size. 78½×48 inches.

Purchased at the sale of **Lady Harriet Daly**, Dublin, between 1820 and 1827. Exhibited at the British Institution, 1855.

**40. IMMACULATE CONCEPTION. Robert Lewis Lloyd, Esq.**, Beckenham, Kent. The Virgin, standing in the hollow of a crescent with two horns, looks up front; above, on her right, is a cherub holding lilies; opposite is one holding roses; beneath are seven cherubs, one of whom bears palm and olive branches; another bears on his shoulder a square mirror; many heads in the air above. Life-size.

Presented in the seventeenth century by D. Juan Palafox y Mendoza, Archbishop of Mexico, to a Carmelite convent in that city. In 1812 it was taken to Spain by Archbishop Martinez, and after his death was sold to Archbishop Vazquez, from whom, in 1853, it passed into the possession of Herr Dick of Offenbach. *Art Journal*, 1855. It was sold at Christie's, June 1, 1861, for £619.

**41. IMMACULATE CONCEPTION.** **Messrs. Henry Graves and Company, London.** The Virgin, standing in the hollow of a crescent with two horns, looks up; the fingers of her right hand cover those of her left, which are placed on the mantle on her breast; she is surrounded by about nine heads and thirteen cherubs holding palms, mirror, etc.; signed *B. E. Murillo fecit, 1681.* Life-size.

Sent from Lima about 1850 to Messrs. Anthony Gibbs & Sons, accompanied by documents showing that it was painted for an Archbishop of Lima, a monk, after whose death it became the subject of a protracted and expensive lawsuit between his monastery and the cathedral chapter. It was sold at Christie's, June 30, 1850, for £451 10s. The sale catalogue says it was painted for the Marqués de Santa Maria. Again, Wynn Ellis sale, July 15, 1876, £430 10s.

**42. IMMACULATE CONCEPTION. South Kensington Museum, London.** Size  $35\frac{1}{2} \times 25$  inches.

Sold in 1871 by Captain A. C. Tupper for £350 to John Jones, Esq., who, dying in 1882, bequeathed it with a large collection of Works of Art to the South Kensington Museum. Exhibited at the British Institution, 1841, by Martin Tupper; at the Royal Academy, 1870, by Captain A. C. Tupper.

**43. IMMACULATE CONCEPTION. George Vivian, Esq., Claverton Manor, Somerset.** Across the Virgin's bosom is a yellow scarf; at her feet four cherubs bearing palms, lilies, and olive branches. On copper,  $11\frac{1}{2} \times 8$  inches.

British Institution, 1828, 1838. Mentioned by Stirling, *Annals*, iii. 1419.

**44. IMMACULATE CONCEPTION. Hermitage, St. Petersburg, 362.** The Virgin, standing on the outside of a crescent with two horns, looks up nearly front; the tips of her fingers touch before her left shoulder; her mantle falls behind, passes around her right side, is gathered in her left arm, and floats out to her left; beneath her feet are four heads; on the right of these a cherub, and on the left four other cherubs, three of whom hold flowers, palm, and olive; in the left upper corner are five heads; opposite these are two cherubs with a scarf, one of them holding up lilies.  $2.36 \times 1.96$ .

Brought from Spain to Venice by the Marqués de Esquilache, Ambassador to the Venetian Republic. It became the property of the Cardinal Gregorio, whose mother presented it to Pope Pius VI. (Braschi). It was purchased from Duke Braschi in 1842 for the Hermitage.

"Accompanied Mr. Weston to the Braschi Palace to see the Antinous and the Assumption of the Virgin by Murillo. It is not a first rate, though a true picture \* \*. Signor Camuccini says it is a known picture and came from Sicily, but has been touched upon." Sir D. Wilkie, in Cunningham, *Life of Wilkie*, ii. 248, 257.

Photographed by RÖTTGER, St. Petersburg.

**45. Mrs. Culling-Hanbury**, Hertfordshire. A repetition of the above, but the cherub in the lower right corner, and the heads in the upper left corner are omitted, giving an oblique character to the composition. 91×80 inches.

Mentioned in *The English Connoisseur* (i. 14) as being in 1766 in the gallery of Sir Sampson Gideon, afterwards Lord Eardley, at Belvedere, Kent. It passed by inheritance to Lord Say and Sele, to Sir Culling Eardley, and to the present owner. At Sir Culling Eardley sale, June 30, 1860, it was bought in at £9,000. Praised in *Ædes Walpolianæ*, p. 56. British Institution, 1845, 1862. Manchester, 1857. Royal Academy, 1871.

PROFESSOR KNOLLE, line, 20×17.5, 1861. *Epreuves de remarque*, with a white point to the crescent.

**46. IMMACULATE CONCEPTION. D. Manuel Lopez Cepero**, Seville. The Virgin stands on a globe, turned three-quarters to her left, looking front; her hands touch before her left shoulder; beneath her feet are five heads; two cherubs on the left, and one on the right; four heads each side above. 8×5 feet.

From the gallery of Don Joaquin Saenz y Saenz at Seville.

Engraved on wood in Miranda, *Glorias de Sevilla*, facing p. 158.

**47. IMMACULATE CONCEPTION. Museo del Prado, Madrid, 879 (275).** The Virgin is seen at half length behind a crescent, looking up to her right, with her hands crossed on the mantle which covers her breast; above, each side, are three heads. 91×70.

From the collection of Queen Isabel Farnese, in the Palace of San Ildefonso.

H. GARNIER, mezzo., 17.4×13.3. J. M. BAUSSAC, litho., 11.5×9. THIELLY, litho., 15.6×11.2. E. MENDEL, chromo-litho., 34.5×24.5. ACEVEDO, chromo-litho., in *Museo Español de Antigüedades*, Tomo, vii. Madrid, 1877.

**48. IMMACULATE CONCEPTION. W. F. B. Massey-Mainwaring, Esq., London.** The Virgin is seen at half length, her hands on her breast, but not crossed; six heads each side above; the mantle

falls over the crescent, which cuts off the lower part of the figure.  
41×31 inches.

Purchased in 1848 from the Commander of the French Artillery for £146.

**49. IMMACULATE CONCEPTION.** The Virgin on a crescent, with hands joined, surrounded by angels holding palms, olive branches, and flowers. 1.64×1.08.

Schneider sale, Paris, April 6, 1876. From Sebastiani and E. Gray of Arriaguey House, Var, 22,000 francs. Some of the following notes may relate to this picture :

Richard Sanderson sale, London, March 20, 1858. Assumption. At the Virgin's feet is a group of four infant angels bearing palms and flowers; her hands clasped on her breast. From Sebastiani Collection. Brought from Spain by Lebrun, and afterwards in E. Gray Collection, £736, to Nieuwenhuys. Stirling, iii. 1419.

Lebrun sale, January, 1813. Conception. The Virgin looks up, with joined hands; a glory of eleven cherubim above, four little angels beneath; one holds a palm, one an olive branch; a third has lilies and roses. 61×40 inches. 10,000 francs. Again, in the late J. B. P. Lebrun sale, May 23, 1814, 2,600 francs. Gault de Saint Germain, *Guide*, 341.

Mr. Buchanan mentions a small Assumption in Mr. Gray's Collection, brought from Spain by Lebrun, and purchased by Mr. Buchanan in Paris. *Memoirs*, ii. 392.

Lord Ashburton had a Conception, the Virgin on a crescent, looking up, with hands joined, and angels at her feet. 29×19 inches. Presented by the King (of Spain?) to General Sebastiani; formerly in the collection of Queen Elizabeth (Isabel Farnese?). This canvas was destroyed by a fire at Bath House, January 31, 1873. It is perhaps the one which Gen. Sebastiani sent for sale in 1814 or 1815 to Mr. Buchanan. *Memoirs*, ii. 265. See also No. 50b.

##### **50. IMMACULATE CONCEPTION. 2.07×1.24.**

Louis Philippe sale, 1853, No. 163 (148). From a convent in Cordova. £810. Noticed by Head, *Handbook*, 177. Palomino (iii. 422) mentions a Conception in the convent of La Victoria in Cordova, but he doubts if it be by Murillo.

In W. Cave, of Bristol, sale, June 29, 1854, was an Assumption, the hands clasped on the breast, a choir of infant angels beneath; one of the chief attractions of the Louis Philippe Gallery. £745 10s.

**50a. Convent of San Francisco.** "The first public work with which I am acquainted at Seville, painted in his second manner, is a Conception with a religioso at her feet writing upon this mystery, placed in an angle of the great cloister of the Convent of San Francisco.

It was in very bad condition when I published the life of Murillo in the *Diccionario*, and it then appeared to be in his earliest manner, but having been put in order, it is a different thing. In the archives of the brotherhood of *Vera Cruz*, for whom it was painted, is preserved an

order for 2,500 reals, given in 1652 in favor of Bartolomé, with the receipt of Don Josef Veitia Linage, who was authorized to receive the money." Cean, *Carta* 57, and *Dic.* 49, 59. Ponz, ix. 99.

On the same wall with the Death of Sta. Clara in the small cloister of the Convent of San Francisco was "a small canvas representing the Conception; companion to another which is over the gate leading to the principal staircase, with the emblems of the Franciscan religion, but both are of inferior merit." Cean, *Carta* 51. See also *post* No. 268.

**50b. Carthusian Monastery at Granada.** A small Conception, in the Prior's cell is mentioned by Palomino, iii. 422, and by Cean Bermudez, *Dic.* ii. 63. As Granada was the scene of Sebastiani's exploits, perhaps this picture may be mentioned at No. 49.

**50c. Convent of S. Geronimo de Buena Vista, Seville.** A beautiful small Conception. Mentioned by Cean Bermudez, *Dic.* ii. 62; by Ponz, ix. 146, and by Arana de Varflora, i. 46.

**50d. Capuchin Church of Sta. Justa and Sta. Rufina, Seville.** A Conception. Arana de Varflora, i. 54.

**50e. José Larrazabal, Seville.** Immaculate Conception, surrounded by a choir of cherubs. Tubino, 183.

**50f. Jorge Diez Martinez, Calle de S. Isidoro, Seville.** Conception, full length, life-size, with cherubs and heads. From A. Bravo. G. de Leon, ii. 160. Tubino, 185, 6. *Sevilla Pinto*. 414, 486.

**50g. Julian Williams, Seville.** Conception, small. Stirling, iii. 1419. Tubino, 182.

**50h. IMMACULATE CONCEPTION.** The Virgin, standing on a crescent with one horn turned down, looks up to her right; her right wrist covers the tips of the fingers of her left hand on her breast; eight cherubs and five heads beneath; five heads each side above.

G. PATTERSON, line, 9×5.8, in S. C. Hall, *Gems of Art*. J. C. ARMYTAGE, line, in Scott, *Murillo*. The following lithographs are variations of the above: WEBER, 10.2×7.8. WEBER, 13.7×10.2. M. LAVIGNE, MAGGI, RICAUD, TURGIS. A. MAURIN, bust. LAFOSSE, half length. BEQUET, SCHILLER, LLANTA, with a globe and a serpent beneath.

The original picture from which the above engravings are made is unknown. Sir W. Stirling-Maxwell (*Catalogue*, 62) and W. B. Scott (*Murillo*, 101) are mistaken in saying it is in the Dulwich Gallery. See No. 50u. The engraving by Patterson is inscribed "The original in the Gallery of the Louvre." *Query:* Can it be No. 50?

**50i.** The Virgin, standing in the hollow of a crescent with two horns, looks up to her right; her head is surrounded by a circle of stars; her hands are crossed on her breast; on her right are three cherubs and four heads, and on her left three cherubs and three heads, none of them with flowers.

FRAN'CO DE PAULA MARTI, line, 13.3 × 9.8, 1794. From the original of the same size belonging to D. Juan Vilar Diamantista, Madrid.

**50k.** The Virgin stands on a globe, looking down; her head is surrounded by rays; the palms of her hands touch before her left breast; four heads beneath her feet, and four in each corner above; on the left are two cherubs with a round mirror and a lily; opposite are two others with flowers.

The picture is unknown. The engraving strongly recalls the manner of Alonso Cano, and it may be after a painting by that artist in Stafford House.

E. LINGÉE, outline, 13×8, inscribed MORILLOS I.

**50l. Lieut.-Gen. Thornton exhibition at the British Institution, 1840.** "The Virgin of the Crescent." Around her

head is a circle of stars; beneath the crescent a section of the globe, with a serpent biting an apple. *Spurious.*

C. TURNER, mezzo., 10.8×8.

50m. The Virgin standing in a crescent; a coiled snake beneath. *Spurious.*

P. WULLEMAN, mezzo., 22×14. Published by Dusacq, whose catalogue untruly asserts that the original is in the Musée d'Anvers.

50n. J. Osmaston, Esq. The Virgin stands on a crescent, her hands clasped on her breast; above her head are stars in the form of a crescent with the points turned up; four cherubs beneath. 84×54 inches.

Exhibited at the Royal Academy, London, 1879.

This may be the picture offered but not sold in Mme. B. sale, Paris, April 16, 1877, of which an etching by DAMMAN is in the sale catalogue. See *Gazette B. Arts*, April, 1877. Mr. Brooks, now of Bedford Square, formerly had a picture of this subject which is said to have been presented by Philip V. to D. Feliciano Mateos, whose descendant, Count Castilleja, gave it to D. José Guel y Rente. See *Illust. London News*, March 13, 1875, p. 255.

50p. Sir J. M. Brackenbury exhibited, at the British Institution, in 1835, the Virgin, and the Virgin of the Conception; in 1836, the Virgin of the Assumption; in 1837, the Virgin of the crescent; in 1844, the Immaculate Conception. Of these the only one sold at his sale in 1848 was the Virgin of the Assumption ascending into heaven, borne by angels, two of whom are in the act of adoration. £892 10s. (to Marquis of Hertford?).

50q. Duke of Newcastle, Clumber Park, Notts. The Virgin on a crescent, surrounded by seven angels; a large landscape beneath. Doubted by Waagen, iv. 511.

50r. Rev. J. G. Beresford. Immaculate Conception. Exhibited at Leeds, 1868. It has been sold recently; present owner unknown.

50s. D. José de Madrazo, Catalogo No. 379. Immaculate Conception. The Virgin turned slightly to her left, and looking up. Bust, without hands. 44×34.

VICENTE PALMAROLI, litho., 10.5×8.3.

50t. Duc d'Alberg. The Virgin stands in the hollow of a crescent with two horns; around her head is a circle of stars, and beneath her feet a serpent. Described from an outline engraving, 4.3×2.9, in the Royal Library at Windsor Castle, the inscription on which asserts that the original belonged to the Duc d'Alberg. There were no Spanish pictures in the Duc d'Alberg sale by Christie, June 13, 1817.

50u. Dulwich Gallery, 341. Immaculate Conception. The Virgin stands on clouds with her hands crossed on her breast, and her eyes downcast; thirteen cherubs and heads in all; one cherub has a palm, another holds up the Virgin's robe. 14½×11½ inches. Formerly ascribed to Murillo, but in the catalogue of 1880 it is classed as "After Murillo." No such original is known.

50v. Graf Orloff Davidoff, St. Petersburg, Russia. Immaculate Conception, life-size, first manner. Also another of the same subject. Waagen, *Gemälde-sammlung . . St. Petersburg*, p. 428.

50w. Emanuel Narischkine, St. Petersburg. Immaculate Conception, Doubted by Waagen, *Ib.*, 402.

There have been the following sales, all at Paris: M. Narischkine, Objects of Art, May 20, 21, 1867. Ch. Mannheim, expert; M. B. Narischkine, Ancient and Modern Pictures, May 4, 1868. F. Petit, expert; S. E. M. E. Démétry Narischkine, Ancient Pictures of the Italian,

Dutch, Flemish, Spanish, and French schools, May 24, 25, 1872. A. Mannheim, expert.

50x. M. Bryan sale, May 17, 1798, second day, No. 2. The Virgin in the Clouds. £4 4s. Buchanan, *Memoirs*, i. 280.

50y. Bonnemaison sale, Paris, 1827. The Virgin, standing on a crescent with a crown of stars around her head, surrounded by angels holding branches of palm and olive; a sketch. Called *The Assumption*. 27×18 inches.

50z. Chevalier Erard sale, Paris, April 23, etc., 1832. Conception. The Virgin stands on a crescent around which are sporting five angels holding roses, lilies, and a palm; other angels in the clouds. 77×44 inches. 10,000 francs.

This collection was formed by M. Quatre-Sols Delahante, son-in-law of the Chevalier Erard, and formerly commissaire-expert for the Royal Museums of France. The sale produced 736,633 f.

50aa. Aguado sale, 1843, No. 56. Conception. The Virgin standing on clouds, with her hands crossed on her breast, her eyes raised, her head surrounded by a starry aureola. 1.05×.86. 2,000 francs.

50bb. Aguado sale, No. 38. The Virgin, standing on a crescent, with joined hands, looking up; sixteen cherubs and heads, some bearing flowers. 1.63 × .3c (sic). 1150 francs.

50cc. Duc de Morny sale, May 31, 1865. The Virgin, standing on a crescent, looking up, with her hands crossed on her breast, surrounded by a glory of angels. .30×.23. On copper.

5odd. Salamanca sale, 1867, No. 19.

Immaculate Conception. The Virgin stands with hands crossed on her breast, eyes raised; her thick blonde hair falls in long tresses on her shoulders over her ample white robe; a long blue drapery falls behind in large folds; three angels beneath, and three cherubs in the clouds on the left. .86×.66. Painted in oil on glass. 9,700 francs.

50ee. Lopez Cepero sale, 1868, No. 20. Immaculate Conception. The Virgin on clouds, with her eyes raised and hands joined; angels in the air, two of whom bear a scroll inscribed *Honora patrem et matrem tuum vitis longæ*. .66 × .55. 3,120 francs.

5off. Marquis du Blaisel sale, London, May 17, 1872. The Virgin, with floating hair, eyes raised, and hands joined, stands on a crescent, surrounded by a halo, and supported by three angels; in the foreground are two other angels, one holding roses, another a palm and lilies. .45×.31 cm. £15 15s.

5ogg. R. Napier sale, April 13, 1877. Immaculate Conception. £79.

5ohh. Colonel Hugh Baillie. Immaculate Conception. Bust, life-size. Stirling, iii. 1,419.

In Hugh Baillie sale, by Christie, May 15, 1858, was a picture of the Virgin in white dress and blue and yellow drapery, with her hands crossed on her breast, and her eyes raised in adoration. £16 5s. 6d.

*Note.*—For other pictures of this subject see under the head of *The Assumption*, No. 54a, etc.

51. ASSUMPTION OF THE VIRGIN. Earl of Northbrook, London. The Virgin is upborne on clouds; the twelve Apostles and two Marys surround the open tomb. Octagon. 13×13 inches.

Mentioned by Stirling, iii. 1419. Waagen, ii. 181. British Institution, 1840.

**52. ASSUMPTION OF THE VIRGIN.** Alfred Fletcher, Esq., Allerton Hall, Liverpool. The dark-haired Virgin soars upward in lively action, looking up to her right, with her left hand raised; six cherubs at her feet, and many heads above; seven Apostles surround the sarcophagus, which contains a white rose. 96×64 inches.

Mr. Fletcher informs the writer that this picture was formerly in the Capuchin Convent at Genoa, and that it was purchased by his uncle, through Mr. Buchanan, from the executors of Walsh Porter. See No. 13.

In Walsh Porter sale, by Christie, April 14, 1810, the Assumption of the Virgin surrounded by infant angels, sold for £730, probably bought in. A picture similarly described was sold in a sale by Mr. Hermon, April 13, 1813, for £388 10s.

**53. ASSUMPTION OF THE VIRGIN.** Sir Richard Wallace, Bart., London. The Virgin, seated on clouds, surrounded by about fifteen cherubs, looks up; the palms of her hands touch before her left shoulder; beneath is the sarcophagus, and behind it the three Marys kneeling; five Apostles on the left, and seven on the right. About 30×24 inches.

From Stowe. Is it "The Conception with Infant Angels" Stowe sale, 1848, 23d day, No. 390, £58 16s., to Mawson for the Marquis of Hertford? See No. 166k.

**54. ASSUMPTION OF THE VIRGIN.** Hermitage, St. Petersburg, 371. The Virgin stands on clouds, looking up to her right; her right hand is outstretched, a girdle is tied around her waist; ten heads above, and thirteen cherubs below, none of whom have flowers. 1.97  
×1.45.

From Houghton Gallery. Appraised by Benjamin West and G. B. Cipriani, when Lord Orford's pictures were sold to the Empress of Russia, at £700.

VAL. GREEN, mezzo., 18.3×14, 1776, in Houghton Gallery. HUOT, litho., 13.4×10.3, in Gal. Imp. de l'Ermitage. RÖTTGER, photo.

**54a. Joseph T. Mills, Esq.,** Rugby, Warwickshire. Assumption. The Virgin stands on clouds, surrounded by twenty-three heads, her hands crossed on her breast, looking up. 81½×47½ inches.

breast, is borne upward by six cherubs; rays of silver light surround her head. Life-size. Waagen, iv. 328.

**54b. Sir Thomas Sebright, Herts.** Assumption. The Virgin, looking up to the left with her hands folded on her

eyes upturned and folded hands, is borne up, accompanied by nine cherubs; above, on each side, are three cherubs; below is the tomb, twelve apostles, and two

holy women. Waagen, iv. 287. Sold several years ago. Present owner unknown.

54d. **Duc de Padoue**, Chateau de Courson, Seine et Oise. Assumption. Signed.  $2.00 \times 1.40$ .

54e. **Count Montrichard**. Assumption. Exhibited at Wrexham, 1876.

54f. **Eyre Coote, Esq.** Assumption. British Institution, 1856.

54g. **T. Hamlet**. Assumption. British Institution, 1819. Collection sold 1834.

54h. **Bryan** sale, May 17, 1798, first day, No. 33. "Assumption. A fine sketch for the celebrated picture in the cathedral at Seville." £63. Buchanan, *Memoirs*, i. 277.

54i. **Bryan** sale, third day, No. 48. Assumption, with cherubs. £70 7s. Praised by Buchanan. *Ib.* i. 293.

54k. **Bryan** sale, third day, No. 44. Assumption. A cabinet picture. Finest manner. £50 8s. *Ib.* i. 292.

54l. **Earl of Bessborough** sale, 1801. Assumption. £81 18s.

54m. **Sale, June 11, 1808.** Assumption, with the angels in the clouds. A cabinet picture. £200.

54n. Sale, London, June 16, 1810, of eight pictures by Murillo, from the convent of *La Trinidad*, at Seville.

*The Assumption*. The Trinity holding a crown over the head of the kneeling Virgin; children in the clouds beneath. £140.

*Birth of the Virgin*. £240.

*Marriage of the Virgin*. Three infants hold up the Virgin's train. £550.

*Annunciation*. The angel on one knee points up to the Dove. £380. (68f.)

*Descent from the Cross*. The Virgin supports the body of Christ; two infant angels, one of whom having removed the crown of thorns from the head of the Saviour, directs attention to the body of the Lord. £110. (227f.)

*Death of the Virgin*. Surrounded by St. Joseph and the twelve Apostles; her eyes raised to the Saviour, who appears above. £850. (No. 77c.)

*Triunfo de la Religion Mercenaria*. The Virgin, holding the Child in her lap, presents scapularies to a kneeling friar and to a royal personage in the habit of the order, with a crown and a sceptre at his feet; one of the infants in the clouds bears a sceptre.

*The Virgin assisting at Matins* in the Convent of Ciervofrio, attended by St. Felix de Valois, and numerous female saints; a choir of angels in front. £55.

[In the cloister of Trinitarios Descalzos are pictures by Simon Gutierrez and Esteban Marquez, disciples of Murillo. The *Christ Dead*, and the *Marriage of the Virgin* are considered to be by the Mulato [Gomez]. *Nuestra Señora con los Redentores á los pies* is very beautiful. Some of these paintings are known to have been retouched by Murillo." Ponz, ix. 105. Arana de Varflora, i. 53.]

54p. Sale, April 15, 1813, of cabinet pictures from the palace of **Buen Retiro**, taken by the French, and intercepted near Vittoria by the famous guerrilla chief. Assumption of the Virgin; on copper; the two women are portraits of the artist's wife and daughter. £63.

54q. **Marquis of Bute** sale, 1822. Assumption, on marble; small. £20.

54r. **Sale, London, 1833.** Assumption. £472 10s. Also another, £283 10s.

54s. **Baron Mathieu de Faviers** sale, April 8, 1837. Assumption. The Virgin on clouds, surrounded by angels; octagon on copper.  $26 \times 20$  inches. 8,300 francs. Bought in, and afterwards sold in London for 60,000 francs. Blanc, *Trésor*, ii. 429.

54t. **Steyaert de Bruges** sale, Paris, March 14, 1843. Assumption. The

Virgin surrounded by angels, her feet on a globe, four choirs of angels in the corners.  $81 \times 59$  inches. Withdrawn at 2,000 francs.

54u. Gen. John Meade sale, at Christie's, June 26, 1847. Assumption, with angels. £35 14s. 6d.

54v. Louis Philippe sale, 1853, No. 245 (160). "Queen of the Angels," from a convent in Carmona.  $.86 \times .81$ . £35, to Drax.

54w. Earl of Suffolk sale, June 16, 1855. Assumption, with the Apostles beneath in adoration. From Tward collection. £252. A sketch. Waagen, iii. 170. British Institution, 1853.

54x. R. P. Nichols sale, April 30, 1874. Assumption, known as St. Germaine's picture; formerly belonged to Mr. Napier of Glasgow.  $61 \times 41$  inches. Not sold. Waagen (iv. 240) calls it a Conception.

54y. Wynn Ellis sale, 1876, No. 34. Assumption. £29 8s.

54z. Wynn Ellis sale, 1876. Coronation of the Virgin. A large upright picture with a glory of cherubs and heads above. A study. Exhibited at Leeds, 1868. £52 10s.

54aa. Earl of Suffolk sale, 1855. Coronation of the Virgin. £126. Waagen, iii. 170.

55. BIRTH OF THE VIRGIN. Louvre, 540. In the centre of a chamber, grouped around a copper vessel in which they prepare to bathe the new-born babe, are two angels and four female attendants, one of whom holds the infant while another brings linen; to the left of these are two cherubs standing beside a basket of linen, one of them playing with a dog; on the extreme left St. Anne sits in bed under a red canopy, receiving the visit of St. Joachim and others, who are seen in half light; on the right two women are drying linen at a fireplace; above are four cherubs in a glory. Second manner.  $1.84 \times 3.60$ .

Painted in 1655, for the Cathedral of Seville. "It is one of the most graceful of Murillo's paintings, and displays all the softness and delicacy of his second manner. The bare left arm of a woman in front excited the jealousy of the Sevillian women by its roundness, beauty of shape, and rosy complexion." Cean, *Carta* 59.

On the arrival of Soult at Seville this painting and the Flight (?) were concealed by the Chapter, but a traitor informed the Marshal, who sent to beg them as a present, hinting that if refused he would take them by force. (Toreno, xx.). The worthy Marshal, one day showing Col. Gurwood his collection at Paris, stopped opposite a Murillo and said, "I very much value *that* specimen, as it saved the lives of two estimable persons." An aide-de-camp whispered, "He threatened to have both shot on the spot unless they gave up the picture." Ford, *Handbook*, 180. The anecdote probably refers to this canvas.

This is one of the eight pictures which Mr. Buchanan endeavored to sell in England in 1823. See *ante* No. 1. It was offered in the Soult sale, 1852, and bid in at 90,000 francs. After the Marshal's death, in order to liquidate his accounts with the state, the following works were transferred to the Government at the prices

named: Birth of the Virgin, 150,000 francs; St. Diego (No. 269), 80,000 francs; St. Peter Nolasco, and St. Raymond of Peñaforte by Zurbaran, 25,000 francs (bid in at the Soult sale at 19,500 francs); Obsequies of a Bishop, also by Zurbaran, 25,000 francs (bid in at 5,000 francs); St. Basil, by Herrera the elder, 20,000 francs (bid in at 1,200 f.). The paintings by Murillo were in bad condition, or had been badly restored. The repaints have since been removed. *L'Illustration*, May 31, 1852.

A. MARTINET, line, 11.3×20.3, at Chalcographie du Louvre, 1863. A. MASSON, stipple mezzo., 10.4×19.5, 1859. L. MASSARD, line, 8.8×15.2. DAMMAN, etch., 1879. Outline in *Réveil Muséé*. On wood, in *Gaz. B. Arts*, February, 1875, and in A. Von Wurzbach, *Die Klassiker der Malerei*, Stuttgart, 1878.

**56. EDUCATION OF THE VIRGIN. Museo del Prado, 872.** St. Anne, seated on a bench with an open book in her lap, teaches the Virgin, who stands on her left heavily draped; two cherubs in the air are about to crown the Child with a wreath of flowers; on the left is a marble column and a basket of linen; in the background a balustrade. 2.19×1.65.

Painted about 1674. Isabel Farnese collection. The figures are thought to be portraits of the wife and daughter of the artist.

F. DECREAENE, litho., in *Col. Lito.* H. EICHENS, litho., 20.5×15.7, 1843. PRAT, litho., 11.5×8.2, reversed. JACOTT, litho., 15.6×11.6. JENDELLE; VOGT; L. MAURIN, three-quarter length. On wood in *Gaz. B. Arts*, April, 1875.

**57. EDUCATION OF THE VIRGIN. Museo del Prado, 873.** A first thought for the above with differences. St. Anne embraces the Virgin; the positions, the arrangement, and the color of the garments are somewhat changed; the cherubs hold no crown. .47×.25.

Photographed by A. BRAUN, Paris, No. 873.

**58. EDUCATION OF THE VIRGIN. Edward A. Leatham, Esq., London.** A small finished sketch of No. 56.

Purchased at the *Bishop of Ely* sale, April 14, 1864. £78.

**58a. Count Rossi** sale, London, July 10, 1858. St. Anne teaching the Virgin, the Virgin. In one of them the Dove with a glory of angels; an easel picture; is seen above, surrounded by six cherubs. from Count Wolkonski. £105. Mentioned in *Sevilla Pinto*. 411-414.

**58b. Don A. Bravo**, Seville, formerly Tubino, 190.

**59. MARRIAGE OF THE VIRGIN. Sir Richard Wallace, Bart., London.** The Virgin and St. Joseph, holding each other by the hand

and accompanied by five male and three female attendants, stand in the centre before the High Priest ; the Dove is seen in a glory above ; architecture and a crimson curtain in the background.  $29 \times 22$  inches.

A small picture of this subject, formerly in the Royal Palace at Madrid, is mentioned by Ponz, vi. 34, and by Cean Bermudez, *Dic.* ii. 63. It is praised by Raphael Mengs as displaying the sweetness that characterizes the second manner of the master. Ponz, vi. 226. That picture is now lost, unless it be the one above described.

**60. MARRIAGE OF THE VIRGIN.** **Earl of Listowell,** London. The Virgin and St. Joseph are accompanied by several spectators ; angels in the air above. Full length, life-size.

An early work. Waagen, ii. 311. Manchester Exhibition, 1857. G. B. Cavalcaselle attributes it to Tobar.

**61. ANNUNCIATION.** **Seville Museum,** 96. The Virgin on the left, and nearly in profile, kneels before a desk on which are her hands and an open book ; she looks up to the angel who kneels on clouds, holding lilies in his left hand, and pointing with his right to the Dove ; four cherubs and six heads above ; a basket of linen in the centre foreground ; arched top.  $3.20 \times 2.18$ .

One of the altar-pieces painted for the Capuchin Church. See *ante* No. 18.

Photographed by J. LAURENT, Madrid, No. 1081.

**62. ANNUNCIATION.** **Philip W. S. Miles, Esq.,** King's Weston, Gloucestershire. A repetition of the above.  $52 \times 40$  inches.

This picture, with its companion, a *Pieta*, No. 226, were brought to England by Mr. Vaughan of Bristol, who purchased them from the family for whom they were painted. They afterwards belonged to Sir Philip Miles, father of the present owner.

Engraved in the *Miles Gallery* by J. Young, London, 1822, 4to.

**63. ANNUNCIATION.** **Hospital of La Caridad,** Seville. The Virgin on our left, with her hands on her breast, kneels front beside a desk on which is a book ; she looks down to her left ; on the right the angel in red robes kneels on his right knee, pointing with his right hand to the Dove ; his left hand, holding lilies, rests on his left knee ; on the floor before the desk is a basket containing linen and scissors ;

above the Virgin are three cherubs and two heads ; above the angel, two cherubs and three heads.  $.66 \times .50$  inches.

Painted about 1674 for the Hospital of the Caridad. See No. 1.

**64. ANNUNCIATION. Amsterdam Museum, 215.** A repetition of the picture No. 63, but somewhat smaller.  $.96 \times .99$ .

Purchased in 1809. Formerly attributed to Rubens and ascribed to him in Smith, *Catalogue Raisonné*, ii. No. 385.

Photographed by A. BRAUN & Co., Paris.

**65. ANNUNCIATION. Museo del Prado, 856.** The Virgin kneels beside a desk on the right, facing front, and looking down, with her hands crossed on her breast ; the angel on the left kneeling on the floor on his left knee, points to the Dove with his right hand, holding lilies in his left ; between them is seen a basket of linen and a chair ; two cherubs and seven heads above ; a column on each side. Second manner.  $1.85 \times 2.25$ .

Formerly in the Academy of San Fernando. A picture about the size of this, called *La Encarnacion*, was bought by Carlos III. from the Quely Collection.

AUGUSTE GUGLIELMI, litho., in *Col. Lito.* J. LAURENT, photo., No. 5.

**66. ANNUNCIATION. Museo del Prado, 867.** The Virgin kneels on the right, facing front, and looking down, with her hands crossed on her breast ; her left arm rests on a desk on which is a book and a vase of lilies ; on the left the angel, kneeling on his right knee on the marble pavement, extends towards the Virgin his right hand, which does not hold lilies ; his left points to the Dove ; about fourteen cherubs and three heads above ; in front of the desk is a basket of linen.  $1.25 \times 1.03$ .

Purchased by Philip V. in Seville in 1729. Isabel Farnese collection.

MARIN LAVIGNE, litho.,  $20.3 \times 15.5$ . F. DECRAENE, litho., in *Col. Lito.*

**67. ANNUNCIATION. Hermitage, St. Petersburg, 361.** A repetition of the above.  $1.38 \times 1.11$ .

Purchased from Mr. Coesvelt at Amsterdam in 1814.

HUOT, litho., in *Gal. Imp. de l'Ermitage.* Photographed by RÖTTGER.

**68. ANNUNCIATION. Sir Richard Wallace, Bart., London.** The Virgin on the left kneels three-quarters right, looking down ; her

hands are crossed on her breast; her left arm rests on a desk whereon is an open book; on the right the angel, kneeling on clouds, holds lilies in his left hand, and points to the Dove with his right; five cherubs above.  $1.78 \times 1.29$  cm.

Brought from Spain by M. Rayneval, formerly French Ambassador to Madrid, and sold at his sale, April 16, 1838, for 15,000 francs. Aguado sale, 1843, 27,000 francs to the Marquis of Hertford.

A. LEFEVRE, line, in *Gal. Aguado*. J. ROGERS, line,  $7 \times 5.3$ . W. HULLAND line, varied. ANDRÉ, litho.,  $15.5 \times 12$ . LAFOSSE, litho.,  $20.5 \times 15.5$ . BLÜMMER, litho.,  $14 \times 9.5$ . CALDESI, photo., in *Manchester Art Treasures*.

**68a. M. Sedelmeyer**, Paris. Annunciation. The Virgin, kneeling with her hands crossed on her breast, rests her right arm on a desk; on the left the angel, holding lilies, stands on clouds pointing up; no Dove or cherubs.  $.45 \times .37$ .

E. BOILVIN, etch., in the catalogue of the Sedelmeyer sale, Vienna, December 20, 1872, where the picture was offered, but not sold.

**68b. D. Joaquin Saenz y Saenz.** Annunciation. Less than life-size. "Similar to one of those in the Museo del Prado." Formerly belonged to A. Bravo. Tubino, 183. *Sevilla Pinto*, 412.

**68c. Wynn Ellis.** Annunciation. Half length. Waagen, ii. 295.

**68d. John Webb** sale, 1821. The Announcing Angel. £60 18s.

**68e. Louis Philippe** sale, 1853, No. 162. The Annunciation. From a convent in Madrid.  $.35 \times .47$ . £38, to Drax. Praised in *Kunstblatt*, 1838, p. 382. Noticed in Head, *Handbook*, 177.

**68f. Charles Scarisbrick** sale, by Christie, May 10, 1861. Annunciation. The Virgin in crimson and blue drapery, her hands clasped on her breast, the angel kneeling and pointing to a glory of angels above; the Dove in the centre. A grand altar-piece from the convent of *La Trinidad*. £222. See No. 54n.

**68g. Sale**, June 17, 1864, at Christie's. Annunciation. From Lady Beresford's Collection. £89.

**69. MATER DOLOROSA.** **Museo del Prado**, 896. The Virgin wears a red dress, and a white scarf which covers her head and is wound about her neck; over the scarf is a black mantle; her head is turned to her right, and inclined forward. Bust, without hands.  $.52 \times .41$ .

Companion to an *Ecce Homo*, No. 202. From Isabel Farnese collection. Photographed by J. LAURENT, Madrid, No. 24.

**70. MATER DOLOROSA.** **Duque de Villahermosa**, Madrid. A repetition of the above picture, about the same size.

Companion to an *Ecce Homo*, No. 207.

**71. MATER DOLOROSA.** **Mrs. William Gibbs**, Tyntesfield, Somerset. The Virgin is turned three-quarters to her right; her head is inclined in the same direction, and is covered by a black mantle, beneath which is a white scarf, the end of which falls over her left arm; her right hand holds the scarf, and partly covers the fingers of the left hand, which is flat on her breast. Bust.  $25 \times 21$  inches.

Bought in 1853 by Mr. Gibbs from D. Francisco Balmaseda, Seville. British Institution, 1856.

G. WEINHOLD, litho.,  $11.9 \times 10$ , Berlin. G. BARRY, litho.,  $21.2 \times 18$ , oval, 1864. (Goupil).

**72. MATER DOLOROSA.** **William C. Cartwright, Esq.**, Aynhoe. The Virgin is seen front, looking up; a white scarf covers her head and neck; over this is a black mantle; her hands are crossed on her breast, the left holding the scarf; the red sleeves of her robe are seen. Half length.  $13\frac{1}{2} \times 9\frac{1}{2}$  inches.

From John Blackwood. See No. 3. British Institution, 1839.

**73. MATER DOLOROSA.** The Virgin, nearly half length, stands front, her face turned three-quarters right; her head is covered with a white scarf which falls to her waist, where it is concealed by the black mantle that covers her body; her hands are raised apart.  $.81 \times .61$ .

Soult sale, 1852, 10,600 francs (to Mr. Townend?). A copy is behind the high altar in the Seville Cathedral. Stirling (*Annals*, iii. 1420) suggests that this may be the picture formerly in the church of S. M. la Blanca, which Cean praised for the beauty of the hands; but it is not clear whether the painting in that church was a *Dolorosa* or a *Pieta*. See No. 227c.

COUSIN, line,  $15.4 \times 12.5$ , 1844. BLANCHARD, line,  $16 \times 13.3$ .

**73a. Carmelitas Descalzos**, Madrid. This church formerly contained

*Una Dolorosa*. Ponz, v. 253. Cean Bermudez, *Dic.* ii. 63.

**73b. Dean Lopez Cepero.** *Mater Dolorosa*. Sevilla Pinto. 451. Hoskins, Spain, ii. 27.

**73c. A. Bravo.** *Mater Dolorosa*. Tubino, 185. Sevilla Pinto. 415.

**73d. Mater Dolorosa.** Bust, three-quarters left, looking down to her right; a scarf and mantle cover her head; her

right hand clasps the left before her neck.

MANUEL ALEGRE, line,  $8.5 \times 6.5$ , Madrid, 1792. The picture has disappeared, but there is a copy in the Sacristia Mayor of the Seville Cathedral.

**73e. Mater Dolorosa.** Half length, without hands, body front; a mantle and scarf cover her head; the scarf is also wound around her neck; a girdle about her waist. *Doubtful*. Engraved on wood in Jameson, *Madonna*, p. 36.

**73f.** *Mater Dolorosa.* Full length, seated with clasped hands; a sword in her breast; two angels standing at her feet hold a crown of thorns, etc.; six heads above. *Spurious.*

Lithographs by M. LAVIGNE; CUISINIER; LAFOSSE; A. BRY; L. MAURIN. Mezzo. by VARIN.

**73g.** *Mater Dolorosa.* The Virgin, three-quarters length, with a sword in her breast; no accessories. *Spurious.* Lithographed by GEOFFROY.

**74. THE VIRGIN.** Francis Cook, Esq., Richmond Hill, Surrey. She is seen profile left, her hands on her breast, which is nearly covered with her blue mantle; a yellow scarf on her head and shoulders. Bust; apparently a study for an Annunciation.  $28 \times 24$  in.

Wynn Ellis sale, June 17, 1876, from Joseph Bonaparte collection. £200.

**75. THE VIRGIN.** Marquis of Lansdowne, London. She kneels, turned partly to our left, her head inclined forward, her hands clasped before her waist; a crown of thorns and three nails lie before her on a white cloth; dark background, with a rock on the right. Full length.  $19 \times 14$  inches.

Purchased about 1840. Mentioned by Stirling, *Annals*, iii. 1420.

**76. THE VIRGIN.** Robert S. Holford, Esq., Weston Birt, Tetbury, Gloucestershire. The Virgin looking up, with her hands clasped on her breast. Bust.  $27 \times 20$  inches.

British Institution, 1851. Mentioned by Mrs. Jameson, *Madonna*, 52.

**77. THE VIRGIN.** Robert S. Holford, Esq., Weston Birt. The Virgin praying, with a circle of stars around her head. Half length.  $35 \times 27$  inches.

Brought to England by Sir J. M. Brackenbury, who exhibited it at the British Institution, 1835. Mentioned by Waagen, ii. 199.

**77a. Baron Speck,** Leipsic. The Virgin with clasped hands, seated near a table, looking up to the Dove; a basket of linen at her feet.  $45 \times 36$  inches.

From the collection of Prince Kaunitz, who was Minister to Spain in 1780.

**77b. The Royal Palace, Madrid,** formerly contained *Nuestra Señora, y el*

*Salvador, medio cuerpo.* Ponz, vi. 260. 22. Head of the Virgin in blue and Cean, *Dic.* ii. 64. yellow drapery; her hands joined in

77c. **La Trinidad** sale, London, June 16, 1810. Death of the Virgin. See ante No. 54n. 77e. **R. Napier** sale, London, April 13, 1877. The Virgin as the Good Shepherdess. £63.

**78. VIRGIN AND CHILD** in clouds. **Dulwich Gallery**, 347. The Virgin, seated on clouds, holds her son, seated on her left knee; his right hand is raised to his shoulder; his left is placed against his hip, and both hands hold a rosary which the Virgin also holds with her right hand in his lap; her left hand is seen beneath the Child's left arm; both look front; four cherubs beneath. Full length. 77×50 inches.

Purchased by Mr. Desenfans from Alleyne Fitzherbert, afterwards Lord St. Helens, who brought it, about 1790, from Spain, where he was Ambassador.

W. SAY, mezzo., 26×16.4, 1814. ROBERT GRAVES, line, 21×14, 1851. *Epreuves de remarque*, with a white rosary. This plate was begun by E. Smith, altered by T. Vernon, and finished by R. Graves. M. LAVIGNE, litho., 20×15. MAGGI, litho., 14.2×11. PRAT, litho., 12×8, reversed.

The following are three-quarter lengths without the cherubs: J. SOMERVILLE, line, 13×10.5, in *Engravings after the Best Masters*. R. GRAVES, line, 9×9.5. J. ROGERS, line. A. FEART, line. H. B. HALL, New-York, line. LECOUTURIER, line. COTTREL, line, varied. PRAT, litho., 14.2×11. W. READ, litho., etc.

**79. VIRGIN AND CHILD** in clouds. **Lord Overstone**, Lockinge, Berkshire. The Virgin, wearing a crimson robe, a blue mantle, and a light blue veil on her head, stands on clouds, surrounded by a multitude of cherubs in a glory; the Child is seated on her right arm, his back supported by her left hand; many heads above, and eleven cherubs beneath, some of whom uphold the Virgin's mantle. Round top. 91×64 inches.

Formerly an altar-piece in a church in Seville, whence it was taken by Marshal Soult. While yet in Spain, thieves gained access to the place where it was stored, but not being able to remove the picture entire, they cut out and carried away the centre portion, about 40×30 inches in size, containing the half-length figure of the Virgin with the Child. This fragment found its way to England, and was purchased by Mr. Gray of Harringhay House, from whom Lord Overstone acquired it. The mutilated remainder of the canvas was taken by Soult to Paris, where the stolen part was replaced by a copy by Lejeune. This artist afterwards visited England with instructions from the Marshal to find the stolen fragment and to purchase it, if

possible, but Lord Overstone was unwilling to part with it. At the Soult sale, 1852, the picture, then called *La Vierge Couple*, was bid in at 5,000 francs. Three years later it was purchased from the Marshal's heirs by the present owner through the agency of Sir Charles Eastlake, and the two portions were skillfully reunited after a separation of more than forty years. This is one of the eight pictures which Marshal Soult endeavored to dispose of in England through Mr. Buchanan. See No. I. British Institution, 1863. Mr. Wornum considers it perhaps the most beautiful of all Murillo's pictures of this class. *Epochs of Painting*, 393.

LEROUX, line, 25.4×19.5, 1845. MAGGI, litho., 14.2×11.7, reversed.

**80.** VIRGIN AND CHILD, in clouds. **Lord Overstone**, London. A study for the above. 15×10 3/4 inches.

From the collection of Edward Gray of Harringay House.

**81.** VIRGIN AND CHILD, in clouds. **Lord Methuen**, Corsham Court, Wiltshire. The Virgin appears seated, with her Son on her knee, and angels at her feet. 23×18 inches.

Brought from Spain by Sir Paul Methuen, Ambassador to Madrid about 1700. Mentioned in *The English Connoisseur*, 1766, ii. 24. British Institution, 1857.

**82.** VIRGIN AND CHILD, in clouds. **Hague Museum**, 255. The Virgin is seated on clouds with a white veil on her head and around her neck; her hands, holding the linen drapery, support the Child, who stands on her left knee; both look front. Full length. 1.90×1.37.

Formerly in a monastery at Ypres. Purchased by William I. at Antwerp.

VICTORINE PEEMANS, litho., 17.5×14, reversed. F. B. WAANDERS, litho., in *Kunstkroneijk*, 1847. Outline in *Musée Royal à la Haye*, 1826–30, 8vo.

**82a.** Infant Don Sebastian, Pau, No. 563. *La Vierge du Mont Carmel* in white mantle, seated on clouds, holding the Child. Full length. 1.73×1.24. From the Duc d'Abrantes.

**82b.** Earl of Bessborough sale, February 5, 1801. Virgin and Child in clouds, surrounded by groups of angels; a cabinet picture. £32. Again in Edward Coxe sale, by Peter Coxe, London, April 23, 1807. £80 7s.

**82c.** Lord Ashburton. Virgin and Child in clouds. From the Prince of the Peace and Sebastiani collections.

This picture was destroyed by a fire at Bath House, January 31, 1873.

**82d.** "La Vierge à la Croix." The Virgin, standing on clouds, holds the Child, who is about to pierce the dragon with a spear. *Spurious*. MLLÉ. NOLLET, litho.

**82e.** "N. D. de Mont Carmel." The Virgin on clouds, with her head surrounded by stars, and the Child on her arm. *Spurious*. GEOFFROY, mezzo.

**82f.** "Notre Dame de Carmen." The Virgin on clouds, with the Child on her arm. *Spurious*. SCHULTZ, litho.

**83. VIRGIN AND CHILD**, with rosary. **Louvre, Paris**, 542. The Virgin is seated on a stone bench, on the end of which is a ball, with the Child seated on her lap, holding a rosary ; her left hand, which does not hold the rosary, touches the Child's left foot ; a cushion and tassel are seen behind her on the bench ; both look front. Full length.  $1.66 \times 1.25$ .

Randon de Boisset sale, February 27, 1777. "The Sieur Langlois, a Neapolitan, brought it from Spain where he acquired it at a great price." 10,999 liv. 19s. Comte de Vaudreuil sale, by Lebrun, Nov. 24, 1784, 9,001 liv. to the King. "La même composition avait été achetée, 3,151 francs pour le roi de Pologne à la vente de M. Pasquier No. 3 de son catalogue, année 1755. Mais ce tableau est si mal indiqué dans les catalogues, qu'on ne sait si celui de la collection n'est pas un des deux cités." Gault de Saint Germain, *Guide*, 341. There was another sale, November 26, 1787, by Le Brun, of pictures from the cabinet of M \* \* \* (de Vaudreuil). M. Viardot considers this a flagrant imitation, or a copy by one of Murillo's scholars ; but it is probably an early work of the master.

HENRIQUES, line,  $11.5 \times 9$  in *Musée Français*. J. BALLIN, mezzo.,  $11 \times 8.4$ , reversed. Outline in Landon, *Annales du Musée*, xvi. 65. M. LAVIGNE, litho.,  $20 \times 15$ . CH. VALLET, litho.,  $15 \times 10$ . WEBER, litho.,  $11 \times 8$ . *Variations* by LLANTA, P. BLANZAT, BEQUET FRÈRES, J. PRAT. A. MAURIN, LAFOSSE, FORQUEMIN, etc.

**84. VIRGIN AND CHILD**, with rosary. **Dresden Gallery**, 634. The Virgin sits front, looking up, on a stone bench, at the end of which is a ball ; the naked Child is seated on her lap, turned to our left, looking front, his head resting on his hand, which is on her breast ; her left arm supports his back ; the fingers of her right hand touch his wrist. Full length.  $70 \times 48$  inches.

There is a tradition that the Virgin is a portrait of Doña Maria de Leganés, an ancestress of the Counts of Altamira. See Velazquez, No. 166, note.

A. SEMMLER, line, in Clauss, *Dresden Gal.* D. J. POUND, line, in Payne, *Dresden Gal.* F. SEIFFERT, line, in *Bilder Brevier*, 1858. HANFSTAENGL, litho., in Hanfstaengl, *Dresden Gal.* Outline in *Iconographic Encyclopedia*.

**85. VIRGIN AND CHILD**, with rosary. **Pitti Gallery, Florence**, No. 56. The Virgin sits on a stone bench, on which, at her left, is a ball, with the Child seated on her lap holding a rosary with both hands ; her right hand also holds the rosary, and touches the Child's right knee. Full length.  $1.65 \times 1.09$ .

Purchased by Ferdinand III. for 900 crowns from the painter Fedele Acciaj, who had it from Cartoni, a picture dealer at Rome.

P. MANCION, line, in Bardi, *Galleria Pitti*. Photographed by ALINARI, Florence.

**86. VIRGIN AND CHILD**, with rosary. **Museo del Prado**, 870. The Virgin, wearing a yellow veil which falls to her waist, sits on a stone bench embracing the Child, who stands naked, with one foot on the bench and the other in her lap; his hands are on her neck, his cheek touches hers; both look front, and both hold a rosary with their right hands. Full length. Second manner.  $1.64 \times 1.10$ .

From the Escorial. No. 92 is a repetition, but without the rosary.

B. MAURA, etch., in *Grab. al Ag. Fuerte*. J. LAURENT, photo., 18.

**87. VIRGIN AND CHILD**, with rosary. **Sir William Eden, Bart.**, Windlestone House, Durham. The Virgin holds the Child in her lap; both are seated, and both hold the rosary. Full length  $65 \times 42$  inches.

Formerly in the convent of the Shod Carmelites at Seville. Purchased from Julian Williams in 1834. "An excellent *Virgen del Rosario*, full length, life-size, seated with the Child in her arms, is in an altar of the sacristy of the Carmen Calzado." Cean, *Carta* 98. Ponz, ix. 103. "One of the most beautiful of Murillo's pictures." G. de Leon *Not. Art.* i. 199. *The Athenaeum*, August 18, 1877.

**88. VIRGIN AND CHILD**, with rosary. **Sir Richard Wallace, Bart.**, London. The Virgin, in dark red dress, is seated on a bench holding the Child, who stands with his right foot on the bench, his left in her lap; her right hand supports his hip, her left, holding linen, covers his middle; both hold the rosary with their right hands; his left hand rests on her wrist. Three-quarters length, life-size.

Perhaps this may be the picture sold in **W. Hope** sale, June 1849, £609.

**88a. Leipsic Museum**, 154. The Virgin, seated and looking front, holds the naked Child standing on her lap; her right hand is on his left side, her left, holding linen, supports his hip; his head touches her cheek; his left hand, before her breast, holds a rosary. Three-quarters length.

A Chromo,  $29 \times 22$ . Lithograph by J. HASSEL,  $23.5 \times 21$ , bust, with hands. Both published by W. Seitz.

**88b. VIRGIN AND CHILD**, with rosary. The Virgin sits on a bench, front, the Child stands on her left knee, his body three-quarters to our left; both look front; his left hand rests on her right;

a rosary is suspended from her wrist. Full length.  $59 \times 40$  inches.

Purchased by Lebrun from the collection of Chevalier d'Azara, Minister to Rome under Carlos III. It was sent by Lebrun to Mr. Harris for sale, and is probably now in England. Buchanan, *Memoirs*, ii. 256. Ponz (xiv. 55) speaks highly of Chevalier d'Azara, who was, when he wrote, residing at Barcelona, and describes this picture which, he says, was purchased from the famous Farinelo collection at Bologna.

Outline reversed in Lebrun, *Recueil*, ii. 135.

88c. Rt. Hon. Edward Ellice sale, June 17, 1864. The Virgin, in crimson and blue dress, is seated; the Child stands in her lap, and holds a rosary.  $42 \times 32$  in. Bought at the sale of Mr. Carr, London, about 1840, £92. Stirling, iii. 1421.

88d. John Allnutt, of Clapham

Manor, sale, June 18, 1863. The Virgin, seated with the Infant Saviour on her knees, holding a rosary. £766 10s. Exhibited at the British Institution, 1861.

88e. Baron Massias sale, December 13, 1825. The Virgin is seated on a bench, turned partly to our left; the Child sits on her knee in lively action; his left hand rests on her wrist; both hold a rosary; six heads above. Full length, life-size.  $66 \times 37$  inches. 10,000 francs.

F. SOYER, outline in Landon, *Annales du Musée, Gal. Massias*.

88f. D. Jorge Diez Martinez, *Virgen del Rosario*. Tubino, 186. *Virgen de Belén*, with her Son standing in her lap. *Sevilla Pinto*. 486.

88g. D. José de Madrazo. The Virgin, with the Child in her lap, holds a rosary. Full length, life-size. Stirling, iii. 1421.

**89. VIRGIN AND CHILD. Pitti Gallery, Florence, No. 40.**  
The Virgin, seated on a stone bench, holds the Child standing with both feet in her lap; his left arm is placed on her right arm, his right arm is on her breast; her left hand, holding linen, supports his hips. Full length.  $1.55 \times 1.05$ .

The catalogue of the Hague Museum says the Yprés Convent formerly contained two Madonnas by Murillo, one of which is now in that museum; the other was sold to the Grand Duke of Tuscany. Is this the picture referred to?

G. BALLERO, line, in Bardì, *Gal. Pitti*. L. MARTELLI, line,  $9.9 \times 6.8$ . A. PERFETTI, line,  $13.4 \times 10$ . M. STEINLA, line,  $4 \times 3$ . PRAT, litho.,  $15.7 \times 11.8$ . NAP. THOMAS, litho.,  $12 \times 8.3$ .

**90. VIRGIN AND CHILD. Corsini Palace, Rome.** The Virgin, seated on a stone bench beside a broken wall, holds the Child seated on her lap; his right leg extends across her lap; the left hangs down in front; his left hand is on her right wrist, which is on his lap; both look front. Full length.  $1.64 \times 1.08$ .

"A first-rate, rich, and beautiful picture, but a little touched and stippled upon, but the head of the Virgin and the Child are most luxuriously painted." Sir D. Wilkie, in Cunningham, *Life of Wilkie*, ii. 257. Stirling, ii. 910.

A wood engraving is in Armengaud. *Rome: Art Journal*, November, 1862; Scott, *Murillo*, title page; Robinson, *Great Painters*. Photographed by ALINARI.

**91. VIRGIN AND CHILD.** **Museo del Prado, 862.** The Child is seated on the right knee of his mother, on a white cloth which passes over her arm; a greenish blue mantle falling from her shoulders covers her knees. Full length. Second manner.  $1.51 \times 1.03$ .

Photographed by A. BRAUN, Paris, No. 862.

**92. VIRGIN AND CHILD.** **Sir Richard Wallace, Bart., London.** A repetition of No. 86, but without the rosary. About  $60 \times 40$  inches.

Hugh Baillie sale, May 15, 1858, "from the Altamira Gallery," £1,575 to the Marquis of Hertford. British Institution, 1823, by Colonel Baillie.

ESTÉBAN BOIX, line,  $16 \times 10.5$ , executed about the end of the last century from the picture belonging to the Conde de Trastamara. This engraving is after the above or a similar composition.

**93. VIRGIN AND CHILD.** **Seville Museum, 65.** The Virgin, seated on a stone bench, holds the naked Child seated on her lap; both front; her left hand holds his left; her right, holding linen, supports his body beneath his right arm, which falls naturally. Full length. Second manner. Arched top.  $1.66 \times 1.07$ .

One of Murillo's earliest works; painted about 1641. From the convent of Mercenarias Descalzos de San José.

A. BOILLY, mezzo,  $13 \times 9.5$ . Photographed by J. LAURENT, No. 1083.

**94. VIRGIN AND CHILD.** **Berlin Gallery, 410A.** A repetition or copy of the above.  $1.59 \times 1.04$ .

Purchased in 1875 from M. Suermondt, who obtained it in 1851 from Herr Von Schepeler, Prussian Minister to Spain. Burger, *Gal. Suermondt*.

**95. VIRGIN AND CHILD.** **Lord Overstone, London.** The Virgin, seated on a stone bench, three-quarters right, regards tenderly the Child who is seated on her lap, looking front, with his limbs spread apart; he seizes with both hands the neck of his mother's dress; her left hand supports his back, her right falls at her side. Full length.  $64 \times 43$  inches.

This picture, formerly an altar-piece in the house of the Marqués de Santiago, was considered the finest small picture by the Master in Madrid. It was purchased by Mr. Wallis, and brought to England in 1809, when it was immediately sold to Lord Berwick for £2,500. Buchanan, *Memoirs*, ii. 221. See No. 10. It was sold at Lord Berwick sale by Phillips, June 7, 1825. The present owner purchased it through Mr. Buchanan in 1832.

"A most beautiful picture of the Virgin with her most holy Son in her lap, full length, life-size, belongs to the Marqués de Santiago, and is enchanting for its sweetness and beauty." Palomino, iii. 421.

CALDESI, photo., in *Manchester Art Treasures*.

**96. VIRGIN AND CHILD.** The Virgin, heavily draped, is seated on a stone bench, with the naked Child in her lap, partly standing, and partly seated on her left hand; his left hand rests on her right, which holds a linen drapery against his abdomen; his right hand seizes the scarf that covers her right shoulder; both look front. Full length.  $52\frac{1}{2} \times 37$  inches.

Brought from Spain by an English merchant, who transferred it to Mr. Harris of Bond street. From him it passed to Mr. Buchanan, who sold it to Lord Kinnaird. At Lord Kinnaird sale, March 4, 1813, it was sold for £820, but it disappeared before it could be delivered to the purchaser, and is believed to have been stolen.

C. TURNER, mezzo.,  $17.6 \times 12.8$ , in *The Kinnaird Collection*, London, 1809, fol., a work of which twelve plates were published.

**97. VIRGIN AND CHILD.** Sir William Eden, Bart., Windlestone House, Durham. *La Virgen de la Manzana*, or the Virgin with the apple. The Virgin holds the Child seated on her knee; he has an apple in one hand, and with the other clasps one of her fingers. Full length. Second manner.  $60 \times 39$  inches.

Purchased in 1834 from Julian Williams. Mentioned in *The Athenæum*, August 18, 1877.

**98. VIRGIN AND CHILD.** Seville Museum, 72. *La Virgen de Belén*. The Virgin, seated, holds the Child, who lies across her lap on a white cloth; with his right hand he seizes the neck of her dress his left hangs down in front. Three-quarters length.  $1.18 \times .97$ .

From the Capuchin Convent at Seville. See No. 18.

Photographed by J. LAURENT, Madrid, No. 1073.

**99. VIRGIN AND CHILD.** Academy of San Fernando, Madrid. The Virgin, turned partly to our left, holds the Child on her lap; both seated, and looking front; his face is serious and old; his right hand is on her breast, his left is on her left arm, which rests on the linen that covers his middle. Knee-piece. Life-size. An early work.

Photographed by J. LAURENT, Madrid, No. 525.

**100. VIRGIN AND CHILD.** Heirs of the Infant Don Sebastian, Pau, No. 579. A repetition of the above, very slightly changed in costume and position.  $1.03 \times .83$ .

The Infant Don Sebastian, who died in 1875, was a son of Don Pedro, and grandson of Don Gabriel, who was a son of Charles III.

**101. VIRGIN AND CHILD.** Duc de Montpensier, Seville, No. 170. *Virgen de la Faja*, or *La Vierge à la Ceinture*. The Virgin, seated on a stone bench, holds the Child lying on her lap while she binds him with linen; on each side is an angel, one playing a guitar and the other a violin; six heads above. Knee-piece. Second manner.  $1.37 \times 1.12$ .

This picture had been exposed for sale in the open street opposite the Cathedral. The Marqués del Aguilá saw it, purchased it instantly, and made it an heirloom. Davies, *Murillo*, 96. When entails were done away with, the son of the Marquis sold it for 60,000 francs to King Louis Philippe, at whose sale, No. 72, it was purchased by the present owner for £1,500. It was exhibited at Boston, U. S., with other Spanish pictures of the Duke, 1875-80. A copy by Tobar is in the Cadiz Museum, No. 53.

M. LAVIGNE, litho.,  $20.3 \times 15.3$ . GEOFFROY, litho.,  $14.7 \times 11.6$ . COQUARDON, litho.,  $10 \times 8$ . PRAT, litho.,  $10.3 \times 8.3$ . RICAUD, litho.,  $11.3 \times 9$ . LAFOSSE, litho.,  $7.6 \times 5.9$ . LAUJOL, litho.,  $11.4 \times 8.5$ . EVERWYN, litho.,  $11.2 \times 9$ . VAYRON, litho.,  $24.4 \times 18$ . On wood in Blanc, *Peintres*.

**102. VIRGIN AND CHILD.** William H. Smith, Esq., Greenlands, Henley-on-Thames, Buckinghamshire. A repetition of the above.  $54 \times 41$  inches.

R. W. Billings sale, by Christie, June 3, 1876. "Brought from Spain by a Birmingham merchant, who purchased it from a nunnery for 1,000 guineas during the Peninsular War." £1,312. Royal Academy, 1871.

**103. VIRGIN AND CHILD.** The Virgin holds on her lap the partly draped Child, who has an apple in his hands, and rests his head

against her left shoulder; she holds with both hands the linen drapery on which the Child is seated; both look front. Three-quarters length.  $1.11 \times .86$ .

*Aguado* sale, Paris, March 20-28, 1843, No. 36, 2,790 francs.

LEFEVRE, line, in *Gal. Aguado*. Outline in Lübke, *Denkmäler der Kunst*.

**104. VIRGIN AND CHILD.** The Virgin, wearing a lilac robe, a blue mantle, and a brown scarf that falls from her head on her shoulder, turned three-quarters right, embraces the naked Child, who is seated on her lap; her cheek touches his head, which rests on her left shoulder; her right hand is on the drapery that covers his hip; her left encircles his back; his left hand is in the bosom of her dress; both look front. Knee-piece.  $.46 \times .36$ .

*Aguado* sale, Paris, March 20-28, 1843, No. 60, 2,460 francs.

DIEN, line, in *Galerie Aguado*. LEROUX, line,  $12 \times 9.5$ . "From the picture in the Musée Royal" (?) LLANTA, litho.,  $7.2 \times 6$ , reversed and shortened.

**105. VIRGIN AND CHILD. Duke of Bedford**, London. A repetition of the above picture,  $39 \times 29$  inches.

Calonne sale, by Skinner and Dyke, London, March 22, etc., 1795, third day, No. 80, 205 guineas. Bryan sale, 1798, 3d day, No. 55, £304, to H. Hope. Buchanan, *Memoirs*, i. 240, 294. An old copy is in the church of S. Isidoro, Seville.

[There was a sale by Le Brun, at Paris, April 21, 1788, of pictures of the Italian, Flemish, Dutch, and French schools, from the cabinet of M \* \* \* [de Calonne]. The catalogue is very rare. A copy, with prices, sold in M. Reiset sale, 1879, for 150 francs.]

**106. VIRGIN AND CHILD. Comtesse Robert de Pourtalès**, Paris. A repetition of the above picture.  $1.03 \times .78$ .

Faviers sale, April 8, 1837. Purchased from an amateur in Seville, 10,100 francs. Pourtalès sale, March 27, 1865, 18,000 francs to Comte Robert de Pourtalès.

Photographed by GOUPIL, in *Souvenirs de la Galerie Pourtalès*.

**107. VIRGIN AND CHILD. Henry Mason, Esq.**, New-York. A repetition of the above, framed as an oval.  $.93 \times .78$  centimetres.

Salamanca sale, 1867, No. 24, from the gallery of Mme. Cordova, 20,000 francs. Exhibited at the Metropolitan Museum of Art, New-York, 1882.

**107a.** Virgin and Child, somewhat are only half length; the Virgin's chin like the above, except that the figures touches the top of the Child's head,

which rests on his right hand on her breast; her right hand is on his left side. from a picture belonging to D. Tiburcio Aguirre y Ayanz de Navarra. JUEZ,

M. S. CARMONA, line, 9.2×7.1, 1763, line, 4.3×3.3. Both engravings are "Ymagén de la Santi'sma Vn María," very rare.

**108. VIRGIN AND CHILD.** Madame A. Thiers, Paris. The naked Child, standing on the lap of the Virgin, with his left hand grasps the forefinger of her left hand which, holding linen, supports his left hip from behind; he seizes with his right hand the scarf that covers her right shoulder; his right foot is in her right hand; both look front. Knee-piece.

Perhaps this is one of the Works of Art which Madame Thiers has bequeathed to the Louvre. Señor Lopez Cepero, of Seville, has a repetition or a very old copy.

E. FLAMET, line, 11×8.8, 1851. *Tiré du cabinet de M. Thiers.*

**109. VIRGIN AND CHILD.** Sir Richard Wallace, Bart., London. The Virgin, seated, holds the Child kneeling or sitting on his right leg; her left hand supports his body behind, her right supports his breast; both her hands hold the linen drapery; his left hand is on his breast, his right embraces her neck; both look front. Oval. Three-quarters length. About 42×36 inches.

From Casimir Périer collection. Waagen, iv. 82. It was not in the C. Périer sale, April 18, 1838.

**110. VIRGIN AND CHILD.** Francis Clare Ford, Esq., London. The Virgin, seated nearly front, regards tenderly the Child, who reclines on a white cloth on her lap; his back is supported by her left hand, which holds the drapery; with the right hand she bares her breast and offers it to the Infant, who turns his face towards the spectator. Three-quarters length. 41×31 inches.

Standish sale, 1843, No. 5 (179), attributed to an unknown artist, £55 13s. to Richard Ford, author of the *Handbook of Spain*, and father of the present owner. Royal Academy, 1873.

This picture is unfinished, and may be the one mentioned in Murillo's will. "Item: I declare that a weaver, whose name I do not remember, but who works in the Alameda, has ordered of me un lienzo de medio cuerpo de nuestra Señora que esta en bosquejo, and has given me nine varas of satin; not being able to deliver the picture, I direct that he be paid the price of the nine varas of satin." The picture described in the will is not mentioned in the unfinished inventory of Murillo's effects, made the next day after the will was executed. The will and the inventory

are given in Spanish in Tubino, *Murillo*, p. 111, and in Stirling, *Annals*, ii. 891, Translations of the will without the inventory are in French in *L'Artiste*, 1864. vol. ii. p. 77; in German, in Stromer, *Murillo*, 55. See No. 112kk.

**III. VIRGIN AND CHILD.** **Baron Speck**, Leipsic. The Child, standing on the Virgin's knee, holds the third finger of her left hand, which is on his hip; his right hand is extended in benediction. Kneepiece.  $52 \times 44\frac{1}{2}$  inches.

H. FRANK, litho., in *Speckschen Gemälde Sammlung*. Leipsic, 1827, fol.

**112. VIRGIN AND CHILD.** **Seville Museum**, 52. *La Virgen de la Servilleta*. The Virgin holds the Child on her left arm, his left side supported by her right hand, his right hand on her breast, his left on her wrist; he is in lively action, and seems to struggle out of her arms; both look front. Half length.  $.66 \times .70$ .

Painted for the altar of the Capuchin Church. See No. 18. There is a popular tradition that while Murillo was employed in the convent he formed a friendship with a lay brother who served him as cook. At the conclusion of the artist's labors this friar begged for some trifling memorial of his art. The painter replied that he had no canvas remaining, whereupon the ready cook offered him the napkin, *servilleta*, he had used at dinner, which before evening was covered with this charming picture. The story is doubtful; a similar one is told concerning a *Head of Christ*, in Davies. *Murillo*, 35, note.

[Captain Davies says he purchased from D. Manuel de Leyra a Virgin and Child, now in the possession of Mr. Ball, but which had been for many years in the family of a General Officer of Artillery. The subject is the same as the above, but it is painted considerably below the knees. *Murillo*, lxxxv. This note may interest such persons in England as may have in their possession pictures of the Virgin and Child three-quarters length.]

BLAS AMETTLER, line,  $7.7 \times 8$ , at Calco. Nacinal. A. BOILLY, mezzo.,  $8.2 \times 7.4$ . L. MAURIN, litho. On wood in Stirling, *Annals*, ii. 879.

**112a. VIRGIN AND CHILD.** **Leuchtenberg Gallery**, St. Petersburg. The Virgin embraces with her right arm the Child who sits on her lap; his right foot is on her left wrist, his hands are crossed on his breast; they look at each other. Three-quarters length.  $34 \times 24$  inches.

On the marriage of the Duc de Leuchtenberg with the Grand Duchess Marie, his collection of Works of Art was transferred from Munich to St. Petersburg.

Beautiful and popular as this picture is, it cannot be attributed to Murillo.

MONTMORILLON, line,  $16.5 \times 12.7$ , 1840. C. GONZENBACH, line,  $10 \times 8.7$  ANDRÉ-GEIGER, mezzo.,  $17 \times 13$ , Vienna, 1836. COTTIN, mezzo.,  $19.5 \times 14.7$ , oval. RYNOLDS, mezzo.,  $15.3 \times 11.6$ , Philadelphia. N. MUXEL, outline, in *Leuchtenberg Galerie*. Lithographs by HANFSTAENGL, DRAGENDORF, STEFFAN, LANCEDELLI, LLANTA (3), GEOFFROY,

H. EICHENS, SELBE, GRAND, ENGELMANN, HURTER, etc. On wood in Jameson, *Madonna*, 130.

112b. **Palazzo Rosso**, Genoa. The Child reclines on the lap of the Virgin, with his head on her arm; on the left are two children, one of whom crowns the infant Saviour with roses. Three-quarters length. About 36×30 inches.

The Palazzo Rosso or *Brignole-Sale* was, about 1875, presented, with its contents, by the Duc de Galliera to the City of Genoa.

112c. **Heirs of the Infant Don Sebastian**, Pau. *La Vierge du Carmel*. The Virgin, seated on clouds, crowned, and wearing a brown robe, holds the naked Child on her lap; his right hand is extended in benediction; both look front; three cherubs uphold the Virgin's robe. Full length. 1.73×1.22.

112d. **D. Francisco de Herrera**. Virgin and Child. More than half length; a charming picture. Mentioned by Palomino, iii. 421.

112e. **D. Juan Bautista Olabarieta**. Virgin and Child, half length, life-size. Ib.

112f. **Archbishop's Palace, Seville**. Virgin and Child. Painted in 1673 for the Archbishop Ambrosio Spinola, who paid 1,000 ducats for it. Cean Bermudez, *Dic.* ii. 62.

112g. **Church of St. Augustin, Cordova**. Una nuestra Señora, signed. Ib. ii. 63. Ponz, xvii. 53.

112h. **Condesa de la Mejorada**. Virgen de Belen, on panel; of the best time of Murillo. G. de Leon, ii. 202.

112i. **Church of La Cruz, Medina del Rioseco**. Nuestra Señora; attributed to Murillo. Ponz, xii. 122.

112k. **Earl of Listowell**, London. Virgin and Child with two kneeling saints and other persons, and several angels. Less than life-size. Doubted by Waagen, ii. 312.

112l. The Virgin, with the Child seated on her lap; his hands are on her neck and breast; her right hand touches his left wrist. Knee-piece.

An etching of this composition, signed *Bartolomé Moryllo fecit*, is in the Biblioteca Nacional, Madrid, formerly in the Carderera Collection. A fac-simile, 5×4.5, is given in *Museo Español de Antigüedades*, iv. 95.

112m. **Thomas Kibble**. Virgin and Child. British Institution, 1861.

112n. **José Saenz**. *La Serrana*, full length, life-size. Tubino, 189.

112p. **Duke of Buccleugh**. Virgin and Child. British Institution, 1829.

112q. **Sir Watkin W. Wynn**. Virgin and Child. British Institution, 1842.

112r. **Benjamin Oliviera**. Virgin and Child. British Institution, 1857.

112s. **Houghton Gallery**. The Virgin, with the Child in her arms, on a block of marble. Presented to Sir Robert Walpole by Benjamin Keene, Ambassador at Madrid. Appraised by West and Cipriani at £80. This picture is not in the Hermitage.

112t. **C. H. Francolet** sale, Brussels, September 10, 1764. The Virgin with the Child in her arms. 69×45½ inches.

112u. **Duc de Tallard** sale, 1756, No. 125. Virgin and Child, half length. 24×20 inches, 660 liv. to "Rémy pour Angleterre."

112v. **B. Vandergucht** sale, March 11, 1796. Virgin and Child. £22 2s.

112w. **Bryan** sale, May 17, 1798, first day, No. 35. Virgin and Child. £32 11s. Buchanan, *Memoirs*, i. 277.

112x. **Dutartre** sale, March 19, 1804. The Virgin, seated, holds the Child who stands naked. Life-size. 55×40 inches. 6,500 francs, to Paillet.

112y. Sale, London, April 28, 1807. Virgin and Child, life-size. £525.

112z. **W. Buchanan**, January 5, 1815. Catalogue of pictures at private sale, pur-

chased in Spain in 1809-10. Virgin and Child. From the palace of Aranjuez.

112aa. **Lord Courtney** sale, April 27, 1816. Virgin and Child. A well-known chef-d'œuvre.

112bb. **Henry Hope** sale, June 27, 1816. The Virgin teaching the Child to read. £16 5s. 6d.

112cc. **Lord Gwydir** sale, May 8, 1829. The Virgin clasps her hands around the Child, who is seated on her lap, and springs forward with outstretched arms. £69 6s. *Spurious.*

J. CALDWELL, line. 1793. The inscription asserts that the picture belonged to Charles I., and was presented by his Queen to Lady St. Albans, from whom it was purchased by Sir Peter Burrell (an ancestor of Lord Gwydir). R. HOUSTON, mezzo., attributed to Raphael.

112dd. **Baron Mathieu de Faviers** sale, April 8, 1837. The Virgin, with the Child resting on her knees. 36×27½ inches. A present from King Joseph Bonaparte, who accompanied it with a flattering letter. 2,600 francs.

112ee. **Marquis de Forbin-Janson** sale, May 2, 1842. The Infant Jesus sleeping on the lap of the Virgin. Brought from Spain in 1827. On wood. .55×.45. 7,950, to Patureau.

112ff. **B. Hick** sale, February 21, 1843. Virgin and Child. £73 10s.

112gg. **Aguado** sale, 1843, No. 82. The Child seated in the lap of the Virgin with a bird in his right hand; oval. 1.12×.90. 1,560 francs.

112hh. **Cardinal Fesch** sale, March 17, 1845, No. 723. Virgin and Child. 11×9 inches. 122 crowns. Also No. 610. Virgin and Child. 9×7 inches. A night scene. The first of these was in **Claudius Taral** sale, June 11, 1847, "engraved," £53.

[Cardinal Fesch, uncle of Napoleon I., was in 1796 a commissaire of the armies in Italy, when he began to collect works

of art, many of which were presented to him by the reigning houses of the Peninsula, in the hope of securing the favor of the young general who was then commencing his meteor-like career. At the time of the abdication of the Emperor, in 1814, the Cardinal's house, in rue de la Chaussée d'Antin, Paris, contained 1,600 paintings, besides marbles, bronzes, etc. Some of the pictures, and most of the other objects were sold at the sale of M \* \* \* (Fesch), at Paris, June 17, 1816, and following days. The greater part of the paintings were from time to time removed to Rome, where the work of collecting was prosecuted with such zeal, that his Eminence was reported to have died possessed of 14,000 pictures, besides those called his gallery. Allowing a wide margin for exaggeration, it is beyond doubt that his collection was by far the largest ever owned by one man. Unfortunately its quality did not correspond with its extent, for, although its owner valued it at 20,000,000 francs, and had been offered 5,000,000 francs for it, yet, when it came to be sold, it realized only 2,000,000 francs. It was said that the Cardinal gave orders to his steward to purchase every painting that was offered at 2 pauls or less—about 1 franc 80 c.

Some of the pictures passed into the possession of Lucien Bonaparte, Prince of Canino; others were inherited by Joseph Bonaparte, the Cardinal's legatee, who gave some 700 to form a public gallery at Ajaccio, Corsica. The remainder were dispersed in several sales held at the palace of the Cardinal in Rome, after his death, under the superintendence of M. George, the well-known expert from Paris. A catalogue was printed in 1841, 4to, before the owner's death. It is a French translation of that prepared by Camuccini and others, and enumerates 3,332 pictures, with the sizes in feet and inches. The following sales have been

held. Price-lists of some of these may be found in the *Cabinet de l'Amateur*, 1845-6, and in *Bulletin des Arts*, vol. ii. iv. and v.

1843, April 17, etc., George, expert. 1<sup>re</sup> partie. The sale comprised 229 numbers, besides 450 Italian pictures not catalogued.

1844, March 26, etc., second sale. Italian, Flemish, Dutch, and French schools. 829 pictures.

1844, May. A sale. Third part?

1845, March 17, and two following months. Fourth and last sale, comprising 1,836 numbers, viz.: 325 Flemish, Dutch, and German schools; 153 French, and 1,357 Italian schools. This sale comprised nearly all the valuable part of the collection.

Besides the above there were:

1853, March 12, sale by Christie, London, of pictures belonging to the Prince of Canino. All but four of these pictures were from the Fesch collection.

1857, February 12, Paris. Pictures belonging to M. Moret, from the gallery of Cardinal Fesch. The sale produced 112,000 francs. Some of these pictures were resold April 28, 29, 1859.

182ii. Louis Philippe sale, 1853, No. 166 (151). Virgin and Child. From the Constantinople Convent in Madrid. .80×.59. £180.

182kk. Standish sale, No. 113 (110). The Virgin, with the Child at her breast; a sketch. Improperly called a Nativity in the catalogue. .73×.60. £42. Stirling (iii. 1422) suggests that this may be the picture mentioned by Murillo in his will. See No. 110.

182ll. Alton Towers sale, 1857, No. 207. The Virgin, in purple robe and blue drapery, holding the Child in her arms. £216 6s.

182mm. Theodore Patureau sale, April 20, 1857. The Virgin kneels with joined hands before the Child who lies

naked, asleep on his couch. .31½×.41. From Forbin-Janson sale, 1842, 41,500 francs. The Patureau sale realized 846, 650 francs. Many of the important pictures in the Van Saceghem de Gand sale, Brussels, June 2 and 3, 1851, were here sold again.

182nn. Lord Northwick sale, 1859, No. 1751. Virgin and Child. £21, to Whitcombe.

182pp. Lord Northwick sale, No. 1758. Virgin and Child. From Joseph Bonaparte Gallery. £210, to C. J. Nieuwenhuys. Sold again at Christie's, May 2, 1874. £283 10s.

182qq. Henry Cruger Price sale, March 21, 1859. The Virgin, in yellow and crimson drapery, holding the Child, who is fully enveloped in white drapery. £105.

182rr. Rev. Frederick Leicester sale, May 18, 1860. Virgin and Child. From Joseph Bonaparte collection. £231, to Owen. British Institution, 1853.

182ss. Sir Arthur Aston, Aston Hall, sale, August 6, 1862, by Churton and Whitechurch. Virgin and Child. 40×30 inches. £105. Stirling, iii. 1422.

182tt. Mr. Brooks' sale, May, 1871. Virgin and Child. £96 12s.

182uu. Sir W. H. Feilden sale, March 3, 1877. Virgin and Child. £39 18s.

182vv. Viscount Stratford de Redclyffe sale, June 29, 1878. Virgin and Child. Brought from Spain in 1832.

182ww. John Heugh sale, May 11, 1878, by Christie. Virgin and Child. 20½×16 inches. From Prince Bonaparte. £525.

182xx. Earl of Bessborough sale, February 5, 1801. The Virgin and Child in the clouds, surrounded by groups of angels; a cabinet picture. £32. The same in Edward Coxe sale, by Peter Coxe, April 23, 1807. £80 7s.

**113. VIRGIN AND CHILD AND PRIESTS.** Pesth Gallery, 689. The Virgin, seated on clouds, supports the Child who, standing on the clouds before her, takes rolls of bread from a basket held by an angel, and gives them to three aged priests seen at half length below; one of the priests has a book, another has a pilgrim's staff; seven heads in the air above. Life-size.

Painted in 1678 for the refectory of the Hospital de los Venerables Sacerdotes. See No. 29. See also Ponz, ix. 124. Cean Bermudez, *Carta*, 94, and *Dic.* ii. 53. The picture was carried off by Marshal Soult, and found its way into the possession of Prince Esterhazy, whose gallery was sold in 1870 for 1,300,000 florins to the Kingdom of Hungary.

A copy is in the Cadiz Museum, No. 170. Another is in the Hospital del Sangre, at Seville. Another belonged to Dean Lopez Cepero, 27×22 inches. Doubtless another was sold in the sale of Mr. Barrett of Lee Priory, May 28, 1859, by Christie, for £52 10s.

J. BALLIN, line and mezzo., 20.3×15.8. J. AXMANN, line, 5.7×4.1. FOLGER, litho., 19×15.6. An etching is promised in the *Gemälde Galerie in Budapest*, now in course of publication.

**114. VIRGIN AND CHILD AND ST. ROSALIE.** Duke of Rutland, Belvoir Castle, Leicestershire. St. Rosalie in Franciscan habit, kneeling, offers roses to the infant Jesus, who is seated on the lap of the Virgin; on the left are four maidens in white with palms, on the right a street scene with a friar preaching; four cherubs and seven heads above; seven figures. About 6×5 feet.

The Murillos belonging to the Duke of Rutland were brought to England by Mr. Stanhope, afterward Lord Harrington, on returning from his embassy to Madrid in 1729. Davies, *Murillo*, xci. Waagen, iii. 398.

A drawing for this composition, attributed to Murillo, is in the Royal Collection at Turin. It is photographed by Manville, Paris.

**115. VIRGIN AND CHILD AND ST. ROSALIE.** Sir Richard Wallace, Bart., London. The Virgin, seated, holds the Infant Jesus seated on her lap; on the left, a plain looking girl, probably St. Rosalie, in green dress, offers two roses to the child. Half length, less than life-size.

**116. VIRGIN AND CHILD AND SAINTS.** Sir Richard Wallace, Bart., London. The Virgin, with the Child on her left arm, is seated on clouds, surrounded by a multitude of youthful angels, cherubs, and

heads; beneath are St. John Baptist standing, and SS. Justa, Rufina, and Francis kneeling, all looking up.  $.70 \times .51$  centimetres.

Aguado sale, Paris, March 20 to 28, 1843, No 39. 17,900 francs.

NARGEOT, line, in *Galerie Aguado*; in Scott, *Murillo*; and in *Art Journal*, 1875. The figures of SS. Justa and Rufina are engraved on wood in Jameson, *S. and L. Art*; and in Clement, *L. and M. Art*.

**117. VIRGIN AND CHILD AND SAINTS. Fitzwilliam Museum.** Cambridge. The Virgin, surrounded by cherubs and accompanied by St. Francis and St. Thomas Aquinas, appears to a Franciscan monk who has been reading the theology of St. Thomas. She hands to each of the saints a crown, while St. Francis admonishes the monk to follow the doctrine he has just read. Arched top.  $85 \times 67$  inches.

This is one of the earliest works of Murillo, and was painted not later than 1639, when the artist was only twenty-one years of age, and still in the school of Castillo. It was placed in an angle of the cloister of the Dominican Convent of La Regina Angelorum, where it remained until the early part of this century, when it was acquired by Canon Pereyra, in whose possession it was seen in 1833, by Head, *Handbook*, 162. Mentioned also by Ponz, ix. 93, Cean Bermudez, *Carta*, 34, and *Dic.* ii. 49, 58. Arana de Varflora, i. 48. About 1852 it was purchased by W. G. Clarke, whose representatives presented it to the Museum at Cambridge. See G. W. Clark, *Gazpacho*, second Ed., London, 1852, p. 239.

**117a. Nuestra Señora del Rosario** accompanied by St. Peter and St. Paul standing, and St. Dominic kneeling, and some angels; figures full length, life-size. Signed *Barmes Murillo*. This is one of the earliest works of Murillo, painted about 1639 for the convent of Regina Angelorum. Ponz, ix. 93. Varflora, i. 48. It would seem that about

the beginning of the present century it was removed to the College of St. Thomas. Cean, *Dic.* ii. 49, 58, and *Carta*, 35. Head, 163. In the Life of Juan del Castillo, Cean attributes this picture to that artist. *Dic.* i. 288.

At a sale in London, May 9, 1807, St. Dominic receiving the rosary from the Virgin and Child, sold for £52 10s.

**118. ADORATION OF SHEPHERDS. Seville Museum, 86.** The Virgin, seated on our right, holds on her left arm the head of the Child, who lies on a box filled with straw; she raises the linen and shows him to the kneeling shepherds, one of whom, in front, rests one hand on the shoulders of a lamb that lies at the Virgin's feet; the other hand is extended towards the Child; beyond this shepherd is another, partly bald, with his hands crossed on his breast; behind these, on the left, a young woman with a basket of eggs thrusts a child for-

ward into the scene; in the centre, behind the crib, St. Joseph stands, with his hands crossed on the top of his staff; two cherubs in the centre above. Seven figures, life-size.  $2.77 \times 1.81$ .

One of the altar-pieces painted for the Capuchin Church. See No. 18.

Photographed by J. LAURENT, Madrid, No. 792.

**119. ADORATION OF SHEPHERDS. Vatican, Rome.** A repetition of the above, reversed. The composition is spread out in width, and shortened at the top, where the cherubs are omitted. Life-size.

Photographed by ALINARI, Florence, and by A. BRAUN, Paris.

**120. ADORATION OF SHEPHERDS. Duke of Sutherland, Stafford House, London.** A sketch, somewhat resembling No. 118.  $7 \times 5$  inches.

**121. ADORATION OF SHEPHERDS. Museo del Prado, Madrid, 859.** The Virgin, kneeling on the left behind the crib, holds the head of the Child Jesus on her right arm, and raises with her left hand the linen that covers him; St. Joseph stands behind in the centre, with his hands crossed on the top of his staff; in front a shepherd kneels on both knees, joining his hands before his breast in adoration; two fowls lie on the ground before him; on the right is a woman with a basket of eggs, and a man leading forward a lamb by a rope; ruins of a temple in the background. Five figures. Second manner.  $1.87 \times 2.28$ .

This may be the *Nacimiento del Cristo*, which was purchased by Carlos III. in the Quelly collection. It was taken to Paris by the French, restored in 1816, and placed in the Academy of San Fernando, whence, in 1829, it was transferred to the Museum. One of the Shepherds is from the same model as one of the beggars in No. 273.

HUVERT, line,  $16.8 \times 20.6$ , at Calco. Nacional. P. F. FEILLET, litho., in *Col. Lito.* J. LAURENT, photograph, No. 7.

**122. ADORATION OF SHEPHERDS. Hermitage, St. Petersburg, 363.** On the extreme left the Child lies naked on a crib; the Virgin, at his feet, holds up the linen that covers him; behind her, in the centre of the composition, stands St. Joseph with his right hand on his breast; in the foreground is a kneeling shepherd, whose left hand nearly touches a lamb that lies before him; behind and beyond him is

an old woman with her hands crossed on her breast; behind the woman, on the right, are two shepherds, one of them with a staff; above the Child's head the heads of an ox and an ass are seen. Seven figures. First manner.  $1.96 \times 1.47$ .

From the *Houghton Gallery*. Appraised by West and Cipriani at £600.  
VAL. GREEN, mezzo.,  $17.8 \times 13.9$ , 1775, in the *Houghton Gallery*, vol. i. plate 24.

**123. ADORATION OF SHEPHERDS.** Sir Richard Wallace, Bart., London. In the centre, on a square crib, of which the corner is seen in front, lies the naked Child with his head towards the Virgin, who kneels, holding the linen with both hands; behind and above her St. Joseph bends forward with a staff in one hand, the other is extended towards the Child; opposite to them a shepherd kneels, with clasped hands; another stands, leaning on a staff; and a third, in the foreground, kneels, with his hand on the back of a sheep which lies with its legs tied; a woman comes forward on the right, with a basket of doves; in the corner is the head of a dog; two cherubs above.  $58 \times 85$  inches.

From the Boursault collection, which was purchased in 1839 by Mr. Artaria for Edmund Higginson. Sold in Saltmarshe sale, June 4, 1846, for £3,018 15s., to the Marquis of Hertford. Manchester Exhibition, 1857.

This is probably one of the pictures brought by Mr. Irvine from the Capuchin Convent at Genoa. See No. 13. It was valued at £800, and was retained by Mr. Champernowne, who exhibited it at the British Institution in 1819. The Champernowne Collection was sold in 1820.

**124. ADORATION OF SHEPHERDS.** Hermitage, St. Petersburg, 364. Probably a sketch for the above.  $.43 \times .61$ .

Purchased in 1834, at Cadiz, by M. de Gessler, Consul-General to Spain.

**124a. Dr. De Mey.** Adoration of Shepherds. Exhibited at Leeds, 1868.

**124b. M. Dupille** sale, by Rémy, Paris, 1780. Adoration of Shepherds.  $50 \times 73$  inches.

**124c. Bonnemaison** sale, April 25, 1827. The Virgin, kneeling at the foot of a crib on which the Child lies on a little straw, raises the linen and shows him to St. Joseph and the shepherds, one

of whom kneels, with his hands crossed on his breast in adoration; another, also

kneeling, offers a lamb which lies at his side; a third bends forward with respect; a woman bringing two doves leads forward a young girl; angels above.  $54 \times 78$  inches. 20,800 francs.

**124d. Aguado** sale, 1843, No. 75. Adoration of Shepherds. Eight figures. Style of Ribera.  $.32 \times .40$ . 690 francs.

- 124e. Aguado sale. No. 79. Adoration of Shepherds. Thirteen figures, including cherubs.  $.60 \times .44$ . 1,705 f.
- 124f. W. Buchanan sale, 1846. Adoration of Shepherds. £252. The auctioneer said 2,000 guineas had been offered for this picture and refused.
- 124g. Gen. John Meade sale, 1847. Adoration of Shepherds. £7 17s. 6d., to Sudlow.
- 124h. J. W. Brett sale, April 18, 1864, at Christie's. Adoration of Shepherds. £11. to Sir J. C.
- 124i. Marquis de Saint Clou sale, April 11 and 12, 1864. Féral, expert. Adoration of Shepherds. 720 francs.
- 124k. Adoration of Shepherds. "From Brackenbury collection." Sold at Christie's, June 3, 1871. £32 11s., to Erard.
125. ADORATION OF KINGS. Duke of Rutland, Belvoir Castle, Leicestershire. The Virgin, nearly full length, standing on our right, holds the Child on a box which is supported on trestles; St. Joseph stands behind her; in the centre foreground kneels one of the kings, whose yellow mantle is held by two pages; beyond is another in white robes, holding vases; on his right is a third in white turban, and two children. Eleven figures, life-size. An early work. About  $6 \times 5$  feet.
- 125a. Dulwich Gallery, 312. Adoration of Kings. The Virgin, seated, holds the Child on her lap, fully draped; before her are two kings bearing vases; behind her stands St. Joseph. 13×10 inches. Formerly attributed to Murillo, but now to the *School of Murillo*.
- 125b. Viscount Stratford de Redclyffe sale, June 29, 1878. Adoration of the Magi.
- 125c. Church of Sta Maria, Medina del Rioseco. Nativity. A large oblong picture, possibly by Tobar. Dirty, and badly placed. Ford, *Handbook*, 559. Ponz, xii. 122.
- 125d. Comte Romré. Nativity; small. Brussels Exhibition, 1873.
- 125e. Sale, March 14, 1791. Nativity. Purchased from a convent in Spain by Mr. Strubing. £418 19s.
- 125f. Sale, April 13, 1813, by Mr. Hermon. Nativity. A grand composition with figures rather smaller than life. £73 10s. Also Presentation in the Temple. Companion to the above. £38 17s.
- 125g. Sale, June 3, 1815. Nativity. £67 4s.
- 125h. Chevalier Sebastian Erard sale, London, 1833. The Virgin, kneeling in the stable, holds the Child in her arms; St. Joseph advances from the rear with a lantern; three angels above the Child, and a fourth above the landscape. 77×44 inches. £158 11s.
- 125i. Louis Philippe sale, 1853, No. 165 (150). Nativity.  $.59 \times .80$ . £21. (Drax). Stirling, iii. 1427. See also No. 112kk, for another picture of this subject in the same collection.
126. FLIGHT INTO EGYPT. Duchesse de Galliera, Paris. The Virgin, mounted on an ass which walks to the right, regards tenderly the Child, who lies on her lap with his head on her right arm; St.

Joseph, wearing a broad-brimmed hat and a mantle, walks, assisted by his staff, at the head of the ass and guides the animal by a rope; a pack is bound to the saddle behind the Virgin; a night scene. The landscape discloses an arid country with a tree on the left. First manner.  $2.12 \times 1.66$ .

Painted about 1648 for the convent of *La Merced Calzada*, now the museum at Seville. Cean Bermudez, *Carta*, 55, and *Dic.* ii. 59. Ponz, ix. 107. The picture was captured by Soult and sold at his sale for 51,500 francs. It is understood that the Duchesse de Galliera proposes to present her choice collection of paintings to the city of Paris.

Outline in *Réveil Musée*, and in *Musée Religieux*.

**127. FLIGHT INTO EGYPT.** Mrs. Culling-Hanbury, Bedwell Park, Herts. The Virgin, seated on an ass, looks tenderly on the sleeping Child whom she holds on her lap, wrapped in swaddling clothes; St. Joseph, in a brownish yellow cloak, guides the ass with his right hand, holding his staff over his shoulder with the left.  $82 \times 64$  inches.

For the history of this work see No. 45. Mentioned in *The English Connoisseur*, 1766, vol. i. p. 14. British Institution, 1821, 1845, 1862. Manchester Exhibition, 1857. Royal Academy, 1871.

**128. FLIGHT INTO EGYPT.** Pesth Gallery, Hungary, 692. The Virgin, seated on an ass which walks to our right, regards tenderly the Child who sits on her left hand, his breast supported by her right hand; St. Joseph, with a wallet on his back, walks beside the ass on the left, clasping his cloak to his breast with his left hand, and bearing a staff in his right; above are two cherubs on the right. The background is a broken landscape with a tree on the left. Half life-size. First manner.

Formerly in the gallery of Prince Esterhazy, at Vienna.

C. RAUSCHER, etch., in *Landes Gemälde Galerie in Budapest*.

**129. FLIGHT INTO EGYPT.** Hermitage, St. Petersburg, 368. A repetition of the above, with slight differences. The Child is in a reclining position, with his head on the arm of the Virgin; the cherubs are on the left, instead of on the right, above, and the canvas is narrower.  $.99 \times .61$ .

From the Houghton collection. Appraised by West and Cipriani at £300.

SPILSBURY, mezzo., 11.5×7, in the *Houghton Gallery*, London, 1788, vol. i. plate 45.

129a. **Sedelmeyer** sale, Vienna, December 20, 1872. The Virgin, wearing a broad-brimmed hat, white robe, and blue mantle, with a staff in her right hand, holds one hand of the Child, who extends his other hand towards St. Joseph; behind is a troop of five maidens in white; all walk to the left. .50×.64. 8,600 francs.

E. BOILVIN, etch., 3.8×5, in the Sedelmeyer sale catalogue.

129b. **Sale, April 13, 1813**, by Hermon. The Flight. Nearly life size. £63.

129c. **Earl of Mulgrave** sale, April 7, 1838, at Christie's. The Flight, with a choir of angels in a grand landscape. £42. There was another Earl of Mulgrave sale, May 12, 1832.

129d. **Sir J. M. Brackenbury** sale, 1848. The Flight. Companion to Christ and his Disciples walking to Emmaus. These pictures were sold for £5 10s. each to Sir E. B.

129e. **Marquis Du Blaistel** sale, May 17, 1872. The Flight. On copper. £6 6s.

130. **REPOSE IN EGYPT. Hermitage, St. Petersburg, 367.** The Virgin, seated before a tree in the centre, watches the Child, who sleeps on a rock by her side; St. Joseph stands on the right, holding the bridle of the ass; beside the Virgin, on the left, stand two cherubs; in the foreground, on the right, are a bottle, a pack, and a broad-brimmed hat. Landscape background. 1.36×1.79.

**Gaignat** sale, 1768, by Rémy, 17,535 liv. In the Munich Gallery is a similar picture by Tobar, which has been lithographed by Piloty.

J. WALKER, mezzo., 18×23, inscribed in Russian and English. SANDERS, outline in *Description de l'Hermitage*, 2 vols. 4to, 1805.

131. **REPOSE IN EGYPT. Earl of Northbrook**, London. A repetition of the above. About 38×48 inches.

From T. Baring. This is believed to be the picture sold in the **Lucien Bonaparte** sale, May 14, 1816, for £80. Mentioned in Buchanan, *Memoirs*, ii. 281.

GHIGI, etch., in *Galerie de Lucien Bonaparte*, London, 1812, plate No. 109.

132. **REPOSE IN EGYPT. Sir Philip Miles, Bart.**, Leigh Court, Somerset. A repetition of the above. 50×67 inches.

Exhibited at the British Institution, London, 1821.

JOHN YOUNG, etch., in the *Miles Gallery Catalogue*, plate No. 12.

133. **REPOSE IN EGYPT. Glasgow Museum.** A repetition of the above. 37½×48½ inches.

Presented in 1855 by A. McClellan, the founder of the Museum.

**134. REPOSE IN EGYPT. Earl of Strafford,** Wrotham Park, Middlesex. The Virgin, seated in the centre, adores the Child, who looks up to her from her lap ; on the left, St. Joseph, holding the ass, is also adoring ; on the ground, between the Virgin and St. Joseph, are a gourd bottle, a straw hat, and a bundle ; on the right are two cherubs in adoration ; three cherubs above, one of whom is hanging a curtain between two trees as a screen ; mountains in the background. 68×63 inches.

Mentioned by Waagen, iv. 320. Exhibited at the British Institution, 1857.

[Buchanan mentions a Repose, with angels, from the Capuchin convent at Genoa, sold to Walsh Porter for £800. See ante No. 13. At Walsh Porter sale, April 14, 1810, was a Repose: two angels approaching with linen ; St. Joseph with the ass in the foreground ; a group of young angels above bear up drapery which is attached to a branch of a tree and forms a shelter for the principal figures ; a mountainous distance. From the Capuchin convent, Genoa. £1,000. It was sold again April 13, 1813, for £590. Perhaps the same picture is referred to by Davies (*Murillo*, p. xc.) as having been sold "a few days ago" at C. Johnson sale, to Mr. Byng. A Repose was exhibited at the British Institution, 1816 and 1840, by G. Byng, perhaps an ancestor or relative of the Earl of Strafford. Do these notes refer to the picture above described ?]

**134a. Carmelitas Descalzos, Madrid.** Un Descanso de nuestra Señora.

A small sketch, which seems to be by Murillo. Ponz, v. 252. Cean, *Dic.* ii. 63.

**134b. D. Joaquin Saenz y Saenz.** Repose of the Virgin, Child, St. Joseph, and St. Joachim. From the Prince of the Peace. Tubino, *Murillo*, 183.

**134c. G. J. Cholmondeley sale, 1831.** The Riposo. £59 17s.

**134d. Sir J. M. Brackenbury sale, May 26, 1848.** Repose; a sketch, £6 10s.

Again in Auldjo sale, July 14, 1859, £5 10s. Sir J. M. Brackenbury exhibited a Holy Family at the British Institution, 1835.

**135. HOLY FAMILY. National Gallery, London, 13.** The Child Jesus, standing on a pedestal in the centre, gives one hand to the Virgin, who is seated on his right, the other to St. Joseph, who kneels on his left holding lilies ; the Father and the Dove are seen above, with three cherubs on each side. 114×82 inches.

"In the house of the Marqués del Pedroso is a large picture of about six varas, with Jesus, Mary, and Joseph ; and above, the Eternal Father and the Holy Spirit with a glory ; an admirable work." Palomino, iii. 422. "At the same time [i. e., when he was at Cadiz, shortly before his death] he painted the celebrated picture of Jesus, Mary, and Joseph of which Palomino speaks, and which is now in the house of the Marqués del Pedroso, in Seville. It is four varas high and three wide, and was appraised in Cadiz, February 22, 1708, at 800 dollars, when it formed part of

the succession of the Marqués D. Carlos Francisco Colarte." Cean Bermudez, *Dic.* ii. 57. Mr. Buchanan says he employed Mr. Campbell to go out to Cadiz during the war in Spain [about 1810] for the purpose of acquiring some fine pictures by Murillo which were at Seville, one of which, a picture of the Virgin, the Infant Saviour, and St. Joseph, Mr. Campbell obtained through a relative of his in that country. This capital picture was in the possession of T. B. H. Owen, Esq. *Memoirs*, ii. 202. The painting was purchased from Mr. Owen in 1837 with Rubens' Brazen Serpent for £7,350 for the National Gallery. Cean Bermudez (*Dic.* iv. 278) mentions an old copy formerly considered an original, belonging to D. Francisco de Bruna, at Seville, painted by Josef de Rubira, one of the most skillful of the copyists of Murillo.

In 1846 some clergymen of the Church of England requested the Trustees of the National Gallery to receive a deputation for the purpose of stating their objections to the representation of the Eternal Father in some of the pictures of the gallery, but the trustees declined to listen to them. A petition was then prepared for presentation to the House of Commons praying that certain pictures might be removed as being "blasphemous and insulting to our holy religion, and direct breaches of the second commandment." The petition was transmitted to a large number of the clergy for signatures, accompanied by a wood-cut of this picture. See *Edinburgh Review*, No. 173, p. 208. *Art Union*, August, 1846.

BRIDOUX, line, 22.7×16.3, 1851. There are: I. *Epreuves de remarque*, with white lilies in the branch held by Joseph, fifty copies. II. Artist's proofs, one hundred copies. III. With artists' names only, one hundred copies. IV. With outline letters, fifty copies. V. With open letters. VI. With finished letters. JOHN C. MCRAE, line, 24×18, New-York, the Father omitted. MARIN LAVIGNE, litho., 20×15. W. FRANQUINET, litho., about 25×17.

135a. **Marquis de Forbin Janson** sale, 1842. A finished sketch of the above. 2,020 francs. The same in Benjamin Delessert sale, 1869, 10,000 francs.

135b. A highly finished sketch of the above was purchased from D. Francisco de la Barrera Enguidanos, and afterwards sold by D. Julian Williams to some English collector. Stirling, iii. 1425.

136. **HOLY FAMILY**, or *The Trinity*. **Martin Colnaghi**, Esq., London. In the centre the youthful Saviour gives his right hand to the Virgin, and his left to St. Joseph, who holds lilies; all are heavily draped, and stand on a tessellated pavement; above the head of the Saviour are seen the Father and the Dove; above the Virgin is a female figure adoring; above St. Joseph an angel; many cherubs and heads in the clouds. Landscape background. 2.22×1.42 centimetres.

Standish sale, 1853, No. 118. *La Trinité*. £89 5s. Praised by Sir E. Head, who saw it in the possession of Don Julian Williams at Seville. *Handbook*, 163. "Interesting as a specimen of the early style in which Murillo painted before he went to Madrid, and the influence of his first master, Juan del Castillo, can be traced." Stirling, iii. 1424.

HERMANN EICHENS, litho., 20.4×15, inscribed *La Ste Famiglia*. PRAT, litho., 11×8.

**137. HOLY FAMILY. Museo del Prado, 854.** St. Joseph, seated in a chamber, supports the Infant Jesus, who stands at his right holding a goldfinch, with which he amuses a dog seated on the floor before him; the Virgin, on our left, observes them while she winds yarn from a reel. Second manner. 1.44×1.88.

Called *Sacra Familia del Pajarito*, from the bird, or *del Perrito*, from the dog. From San Ildefonso. It was taken to Paris by the French, where it was somewhat injured by cleaning and repainting, especially the dog and the face of the Virgin. The canvas has been cut down at the top and sides.

J. A. S. CARMONA, line, 12.8×15.3, at Calco. Nacional. B. GALLART, line, 7.6×10.7, Madrid. B. MAURA, etch., at Calco. Nacional. LUIS ZOELLNER, litho., in *Col. Lito.*. A. LEMOINE, litho., in *Joyas Pint.* J. VALLEJO, litho., 12.5×14.9. Outline in *Réveil Musée*, and in *Musée Religieux*.

There is, in the National Library, at Madrid, a very scarce line engraving by M. S. CARMONA, of St. Joseph and the Child. The figures are similar to those in the above picture, but the Virgin is omitted, and her place is occupied by a carpenter's bench, plane, and saw.

**138. HOLY FAMILY. Hermitage, 369.** St. Joseph stands facing the spectator, with the Infant Jesus in his arms; the Child stretches both arms towards his Mother, who, seated on the left on a chair which is not seen, extends her arms to receive him; a long piece of linen is in her lap, the end of which falls into a basket at her right; beyond the Virgin is a curtain partly filling an arch; behind St. Joseph an arch and two carpenter's benches with a saw leaning against one of them; in front is a straw basket of tools; a chair is seen between the Virgin and St. Joseph. .23×1.8.

Duc de Tallard sale, 1776, No. 128, 802 liv., to M. de Thiers. "C'est le plus joli morceau du monde; il est vigoureux de couleur et tout esprit. Quand il sera remis en estat, et cela ne sera pas difficile, on m'en dira des nouvelles. On a cru que la planche sur laquelle il estoit peint estoit fendue, et on ne s'est aperçu qu'il est peint sur une feuille de papier; ainsi la pretendue dommage ne porte que sur la planche ou il est collé." Mariette, P. J. *Abecedario*, iv. 24. Paris, 1857, 6 vols. 8vo.

This picture did not form part of the Crozat collection, which was purchased in 1771 by the Empress Catherine II., for 460,000 liv., as it was not acquired by M. Crozat at the Duc de Tallard sale until 1776.

J. B. TILLIARD, line, 9.3×7.2, reversed. "A Monsieur Crozat, Baron de Thiers. Gravé d'après le tableau original de Morillos haute de 8 pouces 9 lignes sur 6 pouces 8 lignes de large qui est dans son cabinet."

[The famous Crozat Gallery was formed by M. Crozat, who died May 24, 1740, when his works of art descended to his nephew and heir, the Marquis du Chatel. The Marquis died in 1750, when the Crozat collections were divided into three parts.

The first part, consisting of two hundred and forty specimens, appears to have been sold in 1751, in the sale of pictures, sculptures, etc., from the cabinet of the late President Tugny, and that of M. Crozat.

The second part was bequeathed by the Marquis du Chatel to his younger brother, Louis Antoine Crozat, Baron de Thiers, who died in 1771. His pictures were sold the same year to the Empress of Russia, and many of them are now in the Hermitage.

The third part was bequeathed by the Marquis du Chatel to his daughter, Louise Honorine, who, after her father's death, married the Duc de Choiseul. These pictures were doubtless included in the Duc de Choiseul sales, April 6, 1772; December 18, 1786; and December 10, 1787.

There were the following Crozat sales:

1741. *Description sommaire des dessins des grands maîtres d'Italie, des Pays-Bas et de France, du cabinet de feu M. Crozat. Avec des réflexions sur la manière de dessiner des principaux peintres.* Par P. J. Mariette, 1741. 8vo. A copy of this very rare sale catalogue, with prices and purchasers' names, sold at M. Reiset sale, 1879, for 215 francs.

There was also published a description by Mariette of the Crozat Engraved Gems, which were afterward sold to the Duc d'Orléans for 67,000 francs.

1750, December 14, etc. Statues, busts, vases, etc.

1751, June. Pictures and sculptures from the cabinet of the late President Tugny and that of M. Crozat.

1772, February. Engravings, vases, figures, etc., from the Cabinet of the late M. Crozat, Baron de Thiers. By P. Rémy.

In 1755 was printed a *Catalogue des tableaux du cabinet de M. Crozat, Baron de Thiers*, comprising about three hundred and forty pictures, pastels, and drawings, none of which were by Spanish masters, except one by Ribera.

In the sale of the library of M. Reiset, April 15, etc., 1879, No. 465 was a manuscript inventory, made about 1742, of the pictures, drawings, engravings, and bronzes of the Marquis du Chatel, by Pierre Tricher, 393 pp. folio, containing a description of about four hundred and fifty pictures, with their *provenance*, cost, and valuation. This important manuscript sold for 2,900 francs to M. Gaucher.

**139. HOLY FAMILY.** Rev. Thomas Staniforth, Storrs Hall, Windermere, Westmoreland. St. Joseph, standing on the right, and seen in profile, holds the Infant Jesus seated on his right arm; the Child stretches forth his right hand towards the Virgin, who, seated on the left on a chair with square posts, extends her arms to receive him; behind St. Joseph, on the right, is an arch, carpenter's bench, and

tools; between him and the Virgin is a basket in the background; beside the chair is a cat.  $81 \times 66$  inches.

**Sir Lawrence Dundas** sale, by Mr. Greenwood, May 29, 1794. £135. Sold again, December 9, 1811, £800. Mr. Staniforth's collection was formed by Mr. Bolton. Waagen.

This picture was brought from Spain about 1760, by Mr. Blackwood, of Soho Square, together with a St. Francis, the Infant Jesus asleep, and St. Martin dividing his cloak, all by Murillo. They were purchased by Sir Lawrence Dundas, who placed two of them in his town house, and sent the others to Moor Park. After his decease, the Earl of Ashburnham purchased the St. Francis (No. 301), Mr. Agar, the Infant Jesus (No. 161), Mr. Thelluson, the Holy Family, and the St. Martin came into the possession of M. Desenfans. See *A descriptive catalogue \* \* of some pictures purchased for his majesty, the late King of Poland \* \** by N. Desenfans, London, third edition, 1802, 2 vols. 8vo. The pictures named in the Desenfans catalogue were exhibited and for sale at No. 3 Berners street, but the collection did not include any of the works of Velazquez or Murillo now in the Dulwich Gallery. None of the pictures above mentioned were in the sale of pictures belonging to John Blackwood, by Mr. Langford, at the Great Piazza, Covent Garden, March 19 and 20, 1760.

T. CHAMBERS, line,  $17.8 \times 14.5$ , 1764, published by Boydell, from the picture belonging to Sir L. Dundas. On wood in Knight, *Gallery of English and Foreign Portraits*, vol. iv.

**140. HOLY FAMILY.** **Metropolitan Museum of Art, New-York, 182.** The Virgin, seated on our right, extends her hands to receive the Child; St. Joseph stands, bending slightly towards her, and holding the Infant reclining on his hands; a white dog lies on the floor at the left of the Virgin beside a basket of linen; a curtain on our left. Signed *B M E Murillo f.*  $80 \times 61$  inches.

Purchased about 1835 from the Convent of Buena Muerte, Peru, by Joshua Coit, who sold it in 1843 to Henry Brevoort, of New-York, for \$1,200. It was sent to London, where it was cleaned and relined, and afterwards passed into the possession of Mr. Brevoort's daughter, Mrs. Coolidge, whose nephew, John Jacob Astor Bristed, presented it to the Museum in 1874.

**141. HOLY FAMILY.** **Sir Philip Miles, Bart., Leigh Court, Somerset.** The Virgin holds with her right hand the drapery of the naked Child, who lies asleep on her lap, his face front, his right hand on his breast, his left on her knee; St. Joseph stands beneath a tree on the right; both look at the Child. Three-quarters length.  $42 \times 38$  inches.

**Calonne** sale, by Skinner and Dyke, London, March 23, 1795, fourth day, No. 100, £535 10s. Mentioned in the catalogue of M \* \* \* [Calonne] sale, Paris, April 21, 1788. **Henry Hope** sale, June 27, 1816, £320 5s. Buchanan, *Memoirs*, i. 255. Royal Academy, 1870.

In the Henry Hope sale were two other pictures of this subject; one sold for £68, the other for £38 10s.

J. HEATH, line, 9.1×7.5, in Forster, *British Gallery of Engravings*, London, 1807, fol. Etched in the *Miles Gallery*.

**142. HOLY FAMILY. Earl of Northbrook**, Stratton, Hampshire. St. Joseph stands on our right, holding a rule and compasses; the Virgin, in violet and blue drapery, is seated on the left with the Child in her arms; at her feet is a basket of linen, and beside a bench is a plane and saw; three cherubs above; a landscape is seen through an open window. 29×23 inches.

Mentioned by Stirling, iii. 1425. Waagen, iii. 181. British Institution, 1840.

In the **Lapeyrière** sale, April 14, 1817, a picture, the description of which corresponds with the above, sold for 4,000 francs.

[The collections of M. Lapeyrière were sold in consequence of the demolition of his hotel to give place to the street that bears his name. His gallery was formed by M. Quatre-Sols Delahante, a well-known picture dealer, afterwards Commissaire-Expert of the Musée Royal, who greatly aided in the formation of some of the best of the London galleries. The Lapeyrière sale, April 14, 1817, produced 31,228 francs. Another sale, April 19, 1825, realized 917,744 francs.]

**143. HOLY FAMILY. Duke of Devonshire**, Chatsworth, Derbyshire. St. Joseph, using an adze on a piece of wood, turns to look at the Child lying in a cradle; the Virgin, on the other side, observes the Child; four cherubs in the air. One-third life-size.

Mentioned by Waagen, iii. 351. *The Athenaeum*, September, 1875. Exhibited at the British Institution, 1837. Leeds Exhibition, 1875.

**144. HOLY FAMILY. Henry G. Bohn, Esq.**, Twickenham, Middlesex. The Virgin, on our left, and St. Joseph, on our right, hold the Child by the hands, and all, with bare feet, walk front; St. Joseph has a flowering staff, the end of which touches the ground; the Child inclines his head to his right, and looks up; the Virgin points to three heads in the sky. 12×9 inches.

Hon. F. Byng sale, by Christie, July 1, 1871. £17 17s.

**145. HOLY FAMILY.** **Earl of Wemyss**, Gosford Hall, East Lothian, Perthshire. The Child, wrapped up like an Italian bambino, lies asleep in the lap of the Virgin; St. Joseph reclines, eating a crust of bread.  $50\frac{1}{4} \times 64\frac{1}{2}$  inches.

Mentioned in Stirling, *Annals of the Artists of Spain*, iii. 1424.

**146. HOLY FAMILY.** **Lord Heytesbury**, Wiltshire. The Virgin, with the Child in her lap, and St. Joseph standing near, is adored by a kneeling prelate; a greyhound lies asleep beneath a low arch. Full length.  $21 \times 16$  inches.

Stirling, iii. 1425. Purchased by the late Lord Heytesbury from a physician in Lisbon, about 1825.

**146a.** The Virgin, young Christ, and St. Joseph; or, The Virgin and Joseph conducting the Infant Saviour—a picture of very fine character. Purchased by Mr. Wallis from the St. Jago palace; brought to England in November, 1809, and sold by Mr. Buchanan to Mr. Harris of Bond street, for £2,000. Buchanan, *Memoirs*, ii. 222, 234.

Palomino (iii. 421) describes a picture which belonged to D. José Francisco Eminente, and afterwards to D. Francisco Artier, representing “el glorioso Patriarca San Joseph, con el niño Jesus de la mano, y arriba un rompimiento de gloria.” Davies (*Murillo*, lxiii. note) says the painting described by Palomino was purchased from the Marqués de Santiago by Mr. Wallis, and sold by Mr. Buchanan. Cumberland mentions “two full-length pictures in the Santiago palace, companions in size and excellence, which are superior to all the works of this author in the royal collection, and which no stranger of taste, who visits Madrid, should fail to see; the one, a St. Joseph leading by the hand a Christ of the age of eight or ten years, and overhead a glory of Cherubim; the background a landscape in a grand

style, and exquisite harmony; the other, a St. Francis Xavier” [No. 308]. *Anecdotes*, ii. 126. The fate of the Santiago picture is not known, nor is it certain whether it was composed of two or three figures. See No. 358 and No. 234.

**146b. Carmelitas Descalzos, Carmona.** St. Joseph holding the Child in his arms, while the Virgin covers him with linen; attributed to Murillo. Cean, *Dic.* ii. 63.

**146c. HOLY FAMILY.** The Infant Jesus stands in the centre, robed in white, with bare feet, his head surrounded by a glory; he looks up and points to a Dove in the clouds above his head; St. Joseph, on our right, leaning on his staff, and the Virgin, on our left, both look down, kneeling; rocky landscape, with a tree on our left. This picture is known only through the following engravings:

THOS. BURKE, mezzo., circular, 12.5 diam. London, 1788. MAGGI, litho., 17×13.2, circular in a square border. GABRIEL, litho., 12×12.5. H. BRUNET ET CIE, Lyon, 10×13, reversed, and the Dove omitted.

EMILE LASALLE, litho., Paris, 1853. The head of Jesus only. A study from the above.

**146d. HOLY FAMILY.** Two cherubs hold a scroll inscribed EX EGYPTO VOCAVI FILIUM MEUM. Knee-piece. *Spurious.*

JOHN MILLER, line, 15.5×12.1. "Ex collect: Friderici Caroli Com<sup>s</sup> Schoenborn." Published by Boydell, 1773, and dedicated to William Fitzherbert, Esq.

The pictures of Count Schoenborn, of Pommersfelden, were sold at Paris, May 17, etc., 1867, but this picture did not appear in the catalogue. There was another sale of Comte de L \* \* \* (Lépine), April 15, 1868, of pictures not disposed of in the above sale. Haro, expert.

**146e. Copenhagen Museum.** Jesus learning to read. 20×16 inches.

**146f. Stafford House,** London. Holy Family, with the globe, serpent, and apple. Mentioned by Waagen, ii. 68. No such picture by Murillo is now in Stafford House.

**146g. Jorge Diez Martinez, Valencia.** Holy Family. From the palace of Rio Frio. Tubino, 186.

**146h. Sir H. Wellesley.** St. Joseph

presenting the Child to the Virgin. British Institution, 1819.

**146i. Sir Lionel Hervey.** Holy Family and Angels; on stone. British Institution, 1823, 1835.

**146k. Mrs. Myles Formby.** Holy Family. British Institution, 1855.

**146l. H. Williams.** Holy Family. British Institution, 1862.

**146m. Aguado** sale, 1843, No. 52. St. Joseph and the Virgin admire the Child sleeping on a couch; background, a red curtain. 1.00×.80. 1,050 francs.

**146n. Cardinal Fesch** sale, 1845. No. 722. Holy Family. 20×15 inches. 820 crowns.

**146p. King of Holland** sale, 1850, No. 118. St. Joseph stands with the Child in his arms; the Virgin, on the left, observes him. 2.11×1.64. 4,450 florins. Not sold.

**146q. John Hardwicke** sale, June 19, 1856. Holy Family, in a landscape; a sketch. From the royal palace at Madrid. British Institution, 1840.

**147. HOLY FAMILY AND ST. JOHN.** The Virgin, wearing a close-fitting robe, a mantle that covers her right arm, and a scarf that falls from her head over her left shoulder and arm, stands on the right, raising the drapery that covers the Infant Jesus, who lies asleep on a rock by his Mother's side, with his face turned front, his right hand on his breast, and his left on the rock; the Virgin's left hand rests on the pillow beneath the Child's head; on the left in front, stands St. John clasping with both hands a reed cross to which is attached a parchment band inscribed *Ecce Agnus Dei*; beyond him stands St. Joseph with both hands on his breast, the left holding the thick mantle that envelopes his body; all look at the Child. Landscape background, with a great rock and a tree on the right. Three-quarters length.

A. L. ROMANET, line, 13.3×14, Paris, 1797, at Calco. Nacional, Madrid, from the original, 4 feet 1 inch wide, and 3 feet 10 inches high, which was in the Royal Palace at Madrid.

Cean Bermudez (*Dic.* ii. 64) mentions two pictures of *La Sacra Familia*, which were, when he wrote, in 1800, in the Royal Palace. One of them is now in the Museo del Prado; the other, doubtless the composition above described, has disappeared. This last picture was admirably copied by Tobar, and Cean describes it as *la Virgen, S. Josef, el niño Dios, y S. Juanito*. *Diccionario*, v. 50.

- 148. HOLY FAMILY AND ST. JOHN.** **Lord Heytesbury**, Wilts. A repetition of the above, but reversed and circular. Diameter 45 inches.

Purchased from a picture dealer in Lisbon, who procured it from a convent in Spain. British Institution, 1865.

- 149. HOLY FAMILY AND ST. JOHN.** **Lord Overstone**, London. A repetition of the above, with some changes; the Child lies on a stone slab, and his head does not rest on a pillow; St. Joseph's hands are joined in adoration. On wood, circular. Diameter 8½ inches.

Purchased in 1831. Mentioned by Waagen, *Art Treasures of Great Britain*, iv. 146.

- 150. HOLY FAMILY AND ST. JOHN.** **Duke of Rutland**, Belvoir Castle, Lincolnshire. On the altar in the chapel of the castle. The Virgin, seated on our left, holds the Child, who is embraced by the little St. John standing on the ground before them; the figure of St. Joseph, standing in the centre behind the group, gives a pyramidal form to the composition; on the right is a lamb; landscape and sky in the background. A grand altar-piece. Life-size.

Brought to England, about 1729, by Colonel William Stanhope, afterwards Lord Harrington, on returning from his embassy to Spain. Mentioned by Davies, *Murillo*, xci. Considered by Dr. Waagen one of the finest Murillos in all England. *Art Treasures*, iii. 402.

- 151. HOLY FAMILY AND ST. JOHN.** **Pesth Gallery**, 687. The Virgin is seated, sewing, before some buildings on the left; with her needle raised, she suspends her work to observe the Infant Christ and St. John, who are seated in front with a reed cross; St. Joseph, holding compasses, stands at the carpenter's bench on the right; behind him is a landscape; in front lies a saw. Half life-size.

From the Esterhazy Gallery. A copy was probably in the Aguado sale, No. 59. .29×.23. 350 francs.

RAUSCHER, etch., in *Landes Gemälde Galerie in Buda-Pest*.

**152. HOLY FAMILY AND ST. JOHN.** Sir Richard Wallace, Bart., London. The Virgin, seated on the left, supports the Child, who stands on the ground before her, and, who turning, offers her a scroll, which is also held by the little St. John, kneeling; St. Joseph stands on the right with an open book, which rests on a rock. Landscape background. Full-length, life-size.

Perhaps this may be the picture sold at W. Hope sale, June 15, 1849, £819. Exhibited at Manchester, 1857.

CALDESI, photo., in *Manchester Art Treasures*.

**153. HOLY FAMILY AND ST. JOHN.** Edmund Foster, Esq., Clewer Manor, Berks. A repetition of the above.  $46 \times 43\frac{1}{2}$  inches.

Exhibited by Admiral Eliab Harvey at the British Institution, 1819. It afterwards belonged successively to Lord Nugent and to Sir William Eustace, from whom Mr. Foster purchased it. It was not sold in the Clewer Manor sale, 1876.

**154. HOLY FAMILY AND ST. JOHN.** Marquis of Lansdowne, London. The Child stands on the lap of the Virgin, with his right foot in her right hand, and his arms around her neck; both look at St. John, who stands on the left, holding a cross and scroll; his right hand resting on the rock before him; St. Joseph stands in shadow on our right; landscape background. Full length. Octagon, on copper.  $13 \times 13$  inches.

On the back is a paper certifying that this picture was presented, in 1809, by Jovellanos, to Lord Holland. British Institution, 1821. Praised by Davies, *Murillo*, 62, note.

**154a.** "About 1668 he painted the famous picture, del descanso de la Virgen en el viage á Egypto con el Niño, San Josef y San Juanito, with figures the size of life, which is in the sacristy of the chapel of the Antigua in the Cathedral; executed, with great boldness, after the first style of the pictures in the small cloister of the convent of San Francisco. It is supposed he painted in that manner to please the Mayordomo of the fabric at that time." Cean Bermudez, *Carta 73*, and *Descripcion de la Catedral*, 89. The picture is described by G. de Leon (ii. 92, as "La

Sma. Virgen con el Niño en los brazos. S. José y el Bautista Niño arrodillado presentandole á Jesus el *Ecce Agnus Dei.*" Stirling (*Annals*, ii. 852) incorrectly describes this work as being two pictures—the Infant Christ and St. John, and the Repose of the Virgin.

**154b.** Sir Lawrence Dundas sale, by Mr. Greenwood, May 29, 1794. Holy Family and St. John. Four half-length figures.  $31 \times 37$  inches. £42. The same at a sale, February 27, 1802, from Dundas and Fonthill collections. £99 15s.

154c. Baron M. de Faviers sale, 1837, No. 1. Holy Family and St. John. Four figures, nearly life-size.  $62 \times 48$  inches. Painted about 1665. 20,000 francs, to Durand-Duclos.

154d. Baron M. de Faviers sale, No. 16. Holy Family. The Virgin

watching the sleep of the Infant Jesus, whom she is about to cover with linen drapery; St. Joseph and St. John observe the Child with veneration. From a palace near the Hospital of Charity, at Seville. Circular, .43 in. diam. 4,605 f., to Billaudel.

155. VIRGIN, CHILD, AND ST. JOHN. Sir William Stirling-Maxwell, Bart., Keir, Perthshire. *La Serrana*. The Virgin, seated on a bench, holds, with both hands, the Child seated on her lap, and pointing to her with his left hand; St. John stands on the ground at her feet, with a bird in his right hand, and a reed cross in his left; the Child is wrapped in a white cloth with green and red border and fringe like the Moorish stuffs still worn by the peasants in Spain; background, architecture.  $64 \times 44$  inches.

An altar-piece, purchased, in 1838, by J. M. Escazena, from the convent of *Madre de Dios*, Seville, where Murillo's daughter Francisca took the veil. Exhibited at Manchester, 1857. Tubino, 182. Waagen, iv. 449. Stirling, iii. 1423.

[The collection of Señor Escazena was once the largest in Spain, and contained, according to Count Raczynski, 3,000 pictures. *Les Arts en Portugal*, 490.]

155a. Earl of Bessborough sale, London, February 5, 1801. The Virgin with the Child and St. John. Sold for £43 1s.

155b. Sir J. M. Brackenbury sale, at Christie's, May 26, 1848. The Virgin and the Saviour attended by St. John. £100 16s., to Stirling.

156. VIRGIN, CHILD, ST. JOHN, AND ST. ELIZABETH. *La Vierge de Seville*. Louvre, Paris, 543. The Virgin, seated on a hillock, holds the Infant Saviour standing in her lap; the Child receives a reed cross from St. John, who stands on the ground; St. Elizabeth, kneeling on the right, supports St. John; the Father and the Dove are seen above, surrounded by seven cherubs; a lamb lies in the foreground. Signed *Bartholom. de Murillo F. Hispan.*  $2.40 \times 1.90$ .

Painted probably about 1670. Purchased by Louis XVI. Valued in the inventory made 1816 at 60,000 francs.

BOILLY, mezzo.,  $13.2 \times 9.6$ . ALLAIS, mezzo.,  $20 \times 15.2$ . *Lithographs* by WEBER,  $11.3 \times 7.6$ . A. LEMOINE,  $13.5 \times 10.5$ . BLOT,  $8.9 \times 6.7$ . KRAMP,  $21.5 \times 16$ . LAUJOL,  $11.3 \times 8.3$ . A. BRY,  $17.6 \times 14.2$ . H. ROBILLARD,  $17.8 \times 14.5$ . LLANTA,  $7.2 \times 5.9$ . A. MAURIN,  $14 \times 11$ . MAGGI,  $15.2 \times 11.4$ . MAGGI,  $10.9 \times$

8.4. CH. VALLET, 14×10. LAFOSSE, 14×9.6. GEOFFROY, 12×9. On wood in Blanc, *Peintres*. Variations or studies by ROUARQUE, REGNIER, LEMERCIER, L. MAURIN, RICAUD, JOANNES, PRAT, LAFOSSE, LLANTA.

156a. W. Y. Ottley sale, May 25, 1811. Virgin, Child, and St. Anne. A picture cut from its straining frame with a sabre, and rolled up. Soon after the British gained possession of Cadiz, it was brought to England by a gentleman in the British service. Evidently an altarpiece. £399.

156b. Sir M. W. Ridley exhibited at the British Institution, in 1832, The Presentation in the Temple, with the portrait of Murillo in the foreground.

156c. Presentation and Circumcision of the Niño in the Temple. Formerly in the church of St. Martin, Seville, and sold to D. Juan Arrambide. G. de Leon, i. 107, 258; ii. 400.

156d. J. M. Escazena, Seville. The Virgin, and St. John the Evangelist. Busts, life-size, as if standing at the foot of the cross. 32×31 inches. Supposed to be the picture formerly in S. M. la Blanca. Stirling, iii. 1420. Tubino, 182. See No. 227c.

157. THE INFANT JESUS ASLEEP. Earl Howe, London. The naked Child lies asleep on his right side, his face and body front, on a drapery spread over a hillock which elevates the upper part of his body; beneath his head, and behind his body is a cross, on the upper part of which his head rests; his right arm is on a skull by his side, his left is on the drapery that covers his left hip; his left foot is planted on the ground behind his right; in the sky, above the Child, two cherubs observe the sleeper, one with his hands joined in adoration, the other with his right hand raised; a hilly landscape and sky on the right.

Exhibited at the British Institution in 1824 and in 1858. This is doubtless the picture mentioned in the *English Connoisseur*, i. 36, as being, in 1766, in the possession of Charles Jennens. This gentleman, dying in 1773, left his possessions, by will, to the father of the first Earl Howe. He was a cousin of William Jennens, whose vast estates have from time to time been the object of such anxious longings to every man and woman in the two hemispheres who could trace a pedigree back to an ancestor bearing the happy name of Jennens or Jennings. The estates of William Jennens also passed by succession to the family of Earl Howe, by whom they are now held.

A picture similar to the above, about 20×16 inches, is in the Dyce collection, No. 41, in the South Kensington Museum, London.

A drawing in red chalk, washed with bistre and heightened with white, 17×13 centimetres, was in the Standish collection, No. 427.

M. S. CARMONA, line, 7×5, 1806, scarce, after a picture similar to the above. Sir W. Stirling-Maxwell incorrectly says the original of this engraving is the picture in the Museo del Prado. See No. 159.

**158. THE INFANT JESUS ASLEEP.** **Earl of Clarendon**, London. A repetition of No. 157, with differences. Only the upper part of the cross is seen, the landscape is different, there are no cherubs, and the canvas is oblong.  $19 \times 28\frac{1}{2}$  inches.

Purchased by the late Earl of Clarendon when he was Minister to Spain, 1833-39.

**159. THE INFANT JESUS ASLEEP.** **Museo del Prado**, 886. The Infant Jesus, entirely naked, lies on his left side asleep on a cross, his head to the right; his left hand is on his breast, his right on a skull which is behind him; beneath him is a red drapery. Second manner.  $.63 \times .88$ .

Purchased by the King Carlos III., from the Quelly collection.

Photographed by J. LAURENT, Madrid, No. 181.

**160. THE INFANT JESUS ASLEEP.** **D. José Morales y Gutiérrez**, Seville. A repetition of the above, with the addition of a bit of red drapery which is made to pass between the Child's limbs.  $24 \times 33$  inches.

**161. THE INFANT JESUS ASLEEP.** **Duke of Westminster, Grosvenor House**, London. The Child lies on his right side on a couch extended across the canvas, naked, except for a piece of linen that covers his middle; beneath his head is a pillow; his right arm is extended forward, his left on his side; a red curtain is looped above his head.  $20 \times 37$  inches.

Brought from Spain about 1760, by Mr. Blackwood. It passed into the possession of Sir Lawrence Dundas, and at his sale, May 20, 1794, was sold as a *Sleeping Child*, for £68, to Ellis Agar, from whom it was purchased in 1806. See No. 139. It is identical with a picture attributed to Antolinez, No. 397, in the gallery of the Hermitage.

Etched by JOHN YOUNG in the *Grosvenor Gallery*, No. 52.

**162. THE INFANT JESUS ASLEEP.** **Earl of Normanton**, Somerby, Hampshire. The Child lies asleep on a white cloth.

Praised by Dr. Waagen, *Treasures of Art in Great Britain*, iv. 369.

**163. THE INFANT JESUS ASLEEP.** **Earl of Roseberry (?) El Sueño.** The Child lies on his right side on a cross which is on a mar-

ble slab; his head is on a pillow, his left arm on a skull, a drapery covers his middle; at his feet is a cherub, who places his finger on his lips, enjoining silence; two cherubs above cover the Infant with drapery.  $40\frac{1}{2} \times 49$  inches.

Exhibited at the Royal Academy, 1877, by Miss Hannah de Rothschild, now Countess of Roseberry. Purchased in Cadiz, about 1876, from Don Ruiz Blasco.

In the Salamanca sale, 1867, No. 225, a picture which was perhaps a repetition of the above, attributed to the *School of Murillo*,  $1.04 \times 1.16$ ; from the gallery of Monroy Cordova, sold for 2,300 francs.

**163a.** **Cathedral, Seville,** Sacristia de las Cálices. Un niño dormido. G. de Leon, ii. 97. Doubtful; it is not mentioned by Ponz or Cean.

**163b.** **Mrs. John Abel Smith,** Dale Park, Sussex. The Infant Jesus lies asleep on a cushion with the cross.  $16 \times 22$  inches. Inherited by the Duchess of San Fernando from her father Don Luis de Borbon, and sold by her to D. José de Salamanca, who presented it, in 1845, to Mrs. Smith. Stirling, iii. 1428. Un Niño Dios was formerly in the Real Casa de Boadilla belonging to the Infant D. Luis de Borbon. Ponz, vi. 165.

**163c.** **Comte Czernin,** Vienna. The Infant Jesus on a cross.

**163d.** **Duque de Uceda,** Madrid. The Infant Jesus asleep on a cross. Superb. O'Shea, *Spain*, 302.

**163e.** **W. Buchanan.** Catalogue of a private sale, March 5, 1815, of pictures purchased in Spain in 1809-10. The Infant Saviour asleep. From the Prince of the Peace.

Captain Davies mentions an Infant Jesus sleeping, with his head on a skull; very fine; belonging to Mr. Buchanan. *Murillo*, xci.

**163f.** **Dulwich Gallery,** 330. The Infant Jesus lies naked on his back, with his legs crossed, his left hand on his hip, his right on the pillow which is beneath his head; a red curtain above.  $22\frac{1}{2} \times 32\frac{1}{2}$  inches. Formerly attributed to

Murillo, but now to the *School of Murillo*.

**163g.** The Infant Jesus, surrounded by cherubs, reposing on a cross; from the cabinet of Prince Carignan.  $25 \times 35\frac{1}{2}$  inches. Sold at a sale [Mr. Bertels?] at Christie's, March 4, 1791. £63. Sold again, London, July 27, 1832. [There was also a sale at Bruxelles, January 20, 1779, of pictures belonging to Sieur Bertels.]

**163h.** **Sir Simon Clarke and George Hibbert** sale, May 14, 1802. The Infant Jesus lying on a cross. £30 9s., to Harris.

**163i.** **Altamira** sale, London, June 29, 1833. The Infant Saviour Asleep.

**163k.** **E. Higginson** (Saltmarshe) sale, June 4, 1846. The Infant Jesus reclining on a cloth; from Boursault collection.  $23\frac{1}{4} \times 26\frac{3}{8}$  inches. £74 11s.

**163l.** **Gen. John Meade** sale, at Christie's, June 26, 1847. The Infant Jesus holding a reed cross. £9 9s., to Norton.

**163m.** **E. W. Lake** sale, at Christie's, April 7, 1848. The Infant Jesus sleeping; his hand under his head resting on a skull, beneath which is a cross. £19 19s. Exhibited at the British Institution, 1838.

**163n.** **Louis Philippe** sale, 1853, No. 71. Sleep of the Infant Jesus on a cross. . $27 \times .33$ . £31, to Drax.

**164. THE INFANT SAVIOUR.** **Hospital de la Caridad,** Seville. The Child stands front, on clouds, looking up; his left hand is on a globe surmounted by a cross; his right is held forth as if in benediction; a bit of linen partly covers his left arm and his middle; three heads beneath his feet.  $36 \times 24$  inches.

Painted about 1661, for the Hospital of La Caridad. See *ante* No. 1.

ALPH. BOILLY, mezzo.,  $10.7 \times 7.5$ , 1855, round top (Goupil). FRENZEL, litho. Berlin,  $12.5 \times 9$ .

**165. THE INFANT SAVIOUR.** **Earl Somers,** London. A repetition of the above picture. About  $40 \times 30$  inches.

Bequeathed to Earl Somers by the third Marquis of Lansdowne. It is said to be transferred from fresco to canvas. If so, it is the only known work in fresco by Murillo.

**166. THE INFANT SAVIOUR.** **George Vivian, Esq.,** Claverton Manor, Somerset. The Child is seated on clouds, with a cross in his hand, attended by three cherubs.  $38 \times 28\frac{1}{2}$  inches.

Henry Hope sale, by Christie, June 27, etc., 1816. £10 10s. Mentioned by Stirling, iii. 1428.

**166a. Hospital del Sangre,** Seville, on the door of the Tabernacle. The Infant Jesus stands front on three winged heads; his right hand is on his breast; a drapery, falling from his left shoulder, covers his middle.  $.33 \times .27$ . Probably by Tobar.

Photographed by J. LAURENT, Madrid, No. 1064.

**166b. Cabinet Fleury.** L'Enfant Jesus à l'épine. Very fine. Lejeune, *Guide*, iii. 310.

**166c. Comte d'Hautepool,** Paris. The Child Jesus. Praised by L. E. Faucheux in *Annuaire des Artistes*, 1860, p. 161.

**166d. Comtesse d'Espagnac,** Paris. Jesus, about twelve years of age, kneeling beside the cross and other instruments of the passion.  $.90 \times .70$ .

**166e. D. José Lerdo de Tejada,** Seville. Two pictures of the Infant Christ. Tubino, 187. Sevilla Pinto, 481.

**166f.** The Saviour, about ten years of

age, stands on a platform with his hands raised, looking up to the Dove.

CARAVELLI, line,  $12 \times 8.4$ . *Spurious.*

**166g. Sir William Hamilton** sale, March 27, 1801 (Christie). The Infant Christ with a cross in his left hand. £34 13s., to Fowler.

**166h. Lord Kinnaird** sale, March 6, 1813 (Christie). The Infant Christ; enriched with angels. £8 10s. 6d.

**166i. Aguado** sale, 1843, No. 55. The Infant Jesus seated, and holding the crown of thorns; a crucifix is on a table covered with red cloth.  $.24 \times .19$ . 85 francs.

**166k. Stowe** (Duke of Buckingham) sale, by Christie, August 15, etc., 1848, 24th day, No. 391. Glorification of the youthful Jesus. Companion to the Immaculate Conception. £30 9s., to Ryman. See No. 53.

**166l. Lord Northwick** sale, 1859, No. 994. The Infant Christ holding the cross. £22 1s., to J. S. W. S. Erle-Drax.

**167. CHRIST, THE GOOD SHEPHERD.** Baron Rothschild, Gunnersbury, near London. The Saviour, about six years of age, wearing a sheep-skin garment, stands front, looking up; in his right hand is a crook, and at his right side a sheep lying down; on his left are two sheep standing, his hand on the head of one of them. Landscape background.  $65 \times 42$  inches.

This picture and its pendant, St. John, No. 322, were sold in Comte de la Guiche sale, March 4, 1771, 12,999 liv. 19s. Marquis de Presle sale, November 18, 1779. Citoyen Robit sale, May 21, 1801, "Ces deux chefs-d'œuvre étaient pour 25 années dans le cabinet Presle. Ils provenaient avant cette époque de la vente faite au palais de Lassay, où Donjeux, le premier commerçant en tableaux de son temps, les avait acquis."  $1.60 \times 1.07$ . 40,650 francs. At the Robit sale they were purchased by Mr. Bryan for Sir Simon Clarke and George Hibbert, and in the division of the purchases at that sale they were valued to the former gentlemen at £4,200. At Sir Simon Clarke sale, May 18, 1840, the pictures were separated; the Good Shepherd sold for £3,045 to Baron Rothschild; the St. John was purchased for £2,100 by Lord Ashburton, who ceded it to the National Gallery. A copy by Tobar is in the church of San Isidoro, Seville.

British Institution, 1816, 1838, 1862. Manchester Exhibition, 1857. Royal Academy, 1870.

THOMAS MAJOR,  $22.6 \times 16$ , 1772. [This engraving is after a picture then owned by Major, supposed to be the original, but afterwards ascertained to be a copy by Grimoux. The copy was sold in 1773 to the Duchess of Bridgewater, for £400, and at her sale, in 1778, sold for £500—perhaps bought in. Dallaway, *Account of Pictures Exhibited at the British Institution, 1813-23*. An etching after this copy is in the *Stafford Gallery*, by J. Young, 2 vols., 4to; but the picture is not engraved in the *Stafford Gallery*, by Ottley and Tomkins, 4 vols. folio.] COOPER, line, 15.7  $\times 11.2$ . MLLÉ. DUCLOS, line, 18  $\times$  14, 1806. J. HEATH, line, 8.1  $\times$  5.2, 1809, in *British Gallery of Engravings*. J. C. ARMYTAGE, line, 8.6  $\times$  6.1. G. VIRTUE, line, 7  $\times$  5.5. R. GRAVES, line, 20.6  $\times$  14, 1863. Also by LHUILLIER, SIMONEL, BOVINET, etc. REYNOLDS, mezzo, 22.7  $\times$  16.8. J. R. JACKSON, mezzo, 18.3  $\times$  13. CALDESI, photo.

[The Comte de Lassay was a gay Lothario of the last century, whose love for art was only surpassed by his love for the sex. Among his conquests was that distinguished amateur, the Comtesse de Verre, one of the most celebrated Aspasia of that age of pleasure and easy manners, who, dying in 1736, bequeathed to her lover "tous les tableaux qui, lors de mon décès, se trouveront garnir le mur entier de la dite galerie [sur le terrain des Carmes] opposé à la cheminée \* \* d'une fenêtre à l'autre." The pictures so described were appraised at 46,000 liv. The Comte de Lassay was also a large purchaser at the sale of the Comtesse de Verre, March 27, etc., 1737. He died in 1750, and a part of his pictures were sold in the Grande Salle des Maréchaux in the palace of the Tuileries, May 17, 1775, but this sale is supposed to have included only those articles which formed the succession of Madame de Lassay. The greater part of his property, including pictures, passed

to his kinsman, the Comte de la Guiche, in whose inventory, made about 1771, three pictures by Murillo are mentioned, valued at 15,000 liv. Two of these were doubtless the Good Shepherd and St. John, which were sold in the Comte de la Guiche sale. The third was probably the Flower Girl (No. 426), now in the Dulwich Gallery. This last is known to have been in the Verrue cabinet; perhaps the two first may also have been in that collection. A note in Forster, *Brit. Gal. of Engs.*, asserts that the two pictures above named had been presented to the Marquis de Lassay when he was Ambassador at Madrid. The writer has not been able to learn that this Marquis de Lassay was ever in Spain.]

**168. CHRIST, THE GOOD SHEPHERD.** **Earl of Wemyss,** Gosford Hall, East Lothian, Perthshire. A repetition of the above picture. 64×44 inches.

Mentioned by Stirling, iii. 1429, and by Waagen, iv. 438.

**168a. Dulwich Gallery, 262.** The sale, April 8, 1777, from Lempereur Good Shepherd. A copy of No. 167, cabinet, 1,401 liv., to Rémy. Beaujon formerly considered an original. 17½×12 inches. It was probably in the following sales: Lempereur sale, May 24, etc., 1773, 1,560 liv. Prince de Conti M. Beaujon. £49 7s.

**169. CHRIST, THE GOOD SHEPHERD.** **Comte Henri de Grefuhle,** Paris. The young Saviour, walking front, rests his hand on the head of one of two sheep that are on his right; on his left is another sheep, running; a crook is in his left hand. Landscape background, with a tree on the left, and sky on the right. .56×.41.

Presented by Queen Isabella to M. Guizot in recognition of his services in bringing about the marriage of her sister to the Duc de Montpensier. Sold at Paris, May 11, 1874, for 120,000 francs. Alsace-Lorraine Exhibition, 1874.

Photographed by A. BRAUN & Co., Paris, in Alsace-Lorraine collection.

**170. CHRIST, THE GOOD SHEPHERD.** **Leuchtenberg Gallery,** St. Petersburg. The youthful Saviour stands front, with a crook in his right hand, looking up; his left hand is on the head of a sheep which stands beside him; on his right are two sheep lying down. 27×16 inches.

M. [UXEL], etch., in *Galerie Leuchtenberg*. R. LEITER, litho., 15×10.

**171. CHRIST, THE GOOD SHEPHERD.** **Museo del Prado,** 864. The Saviour, about seven years of age, wearing a red tunic and a

sheep-skin garment, with his feet and left leg bare, is seated, with a crook in his right hand, his left on the back of a lamb; behind him is a rock, a piece of broken cornice, and a fluted column. Transition from second to third style.  $1.23 \times 1.01$ .

From Queen Isabel Farnese collection. Murillo is supposed to have been indebted for this design to an engraving of Cupid by Della-Bella, which is to be found in an edition of the *Metamorphoses* of Ovid.

WALTNER, etch., in *Gaz. B. Arts*, February, 1875. J. ABRIAL, litho., in *Col. Lito.* A. LEMOINE, litho., in *Joyas Pint.* LAFOSSE, litho.,  $17 \times 14$ , 1843.

**172. CHRIST, THE GOOD SHEPHERD. D. Manuel Lopez Cepero**, Seville. A repetition of the above picture.  $1.05 \times .77$ .

From the gallery of Señor Larrazabal. Offered in Lopez Cepero sale, Paris, 1868, but not sold. Mentioned in *Sevilla Pinto*. 451.

**173. CHRIST, THE GOOD SHEPHERD. Glasgow University.** The Child Jesus is seated before a huge rock, surrounded by sheep, holding with both hands a crown of thorns. Full length, life-size.

Bequeathed to the University by Dr. William Hunter.

R. STRANGE, line,  $11.6 \times 14.2$ . "This was the last work to which I put my hand as an artist." R. Strange, in *Memoirs*, ii. 222. G. VIRTUE, line, —×—. LEDOUX, mezzo.,  $9.5 \times 12$ , 1856. S. ANGEL, mezzo.,  $5 \times 6$ , inscribed *St. John*.

**173a. Convento de Religiosas del Angel, Granada**, en la Puerta del Sagrario. Un Buen Pastor Niño, cosa maravillosa. Palomino, iii. 422. Cean Bermudez, *Dic.* ii. 63. *Jesus Pasteur*, Paris, 1840. MLL. J. GRANDJEAN, litho.,  $13.3 \times 11$ , the figure of Christ only, three-quarters length, copied from the above.

**173e. Aguado** sale, No. 81. Christ bearing a lamb on his shoulders; in his hand is the legend *Ego sum pastor bonus*, etc.  $1.50 \times 1.10$ . 230 francs.

**173f. M. de la Bastida.** *L'enfant au mouton.* A charming sketch, valued at 10,000 francs. Mentioned in *Lejeune, Guide*, ii. 239.

**173g. Jeremiah Harmann** sale, 1844. The Good Shepherd. A small finished study. £294.

**173h. William Stuart.** The Good Shepherd. British Institution, 1857.

**173i. Comte A. de Stroganoff**, St. Petersburg, *Catalogue* dated 1800. The Good Shepherd.  $27 \times 18$  inches. Companion to No. 332b.

SIXDENIERS, mezzo.,  $25.4 \times 19$ , inscr.

**174.** THE INFANT SAVIOUR AND ST. JOHN. *Los Niños de la Concha.* Museo del Prado, 866. The Infant Jesus, standing on our left, gives a drink of water in a shell to St. John, who kneels, holding a cross in his left hand; a lamb lies on the left; three cherubs above. Landscape background. Vaporoso manner. 1.04×1.24.

From Queen Isabel Farnese collection. Palace of San Ildefonso. Cean, *Dic.* ii. 65.

V. CAMARON, litho., in *Col. Lito.* LAFOSSE, litho., 13.9×17.1. MME. ASSELINAU, litho., 11.5×13.2. LEDOUX, mezzo., 10×12. Etched by J. PI, in Alabern, Galleria. Outline in Réveil, *Musée*, and in *Musée Religieux*. On wood in Dohme *Kunst und Künstler*.

**174a.** THE INFANT SAVIOUR AND ST. JOHN. Hermitage, St. Petersburg, 382. The Infant Jesus, standing, embraces the young St. John, who, clad in a garment of skins, kneels on one knee, holding a reed cross; behind St. John stands a lamb; above the Infant Saviour are three cherubs; on the ground in front of him is a basket of fruit and two pomegranates on a red drapery. Landscape background. 1.25×1.16.

This copy of a lost painting was purchased as an original at the sale of Marshal Soult, in 1852, No. 61, for 63,000 francs.

M. S. CARMONA, line, 12.6×14.5, Madrid, 1799. Dedicated to Da. Luisa Maria de Borbon. DUPRESSOIR, litho., in *Galerie Impériale de l'Ermitage*, St. Petersburg, 1844, folio.

**174b.** In the Royal Palace, Madrid, was *El Niño Dios y S. Juanito*. Ponz, vi. 34. Cean Bermudez, *Dic.* ii. 64.

**174c.** The Infant Jesus and St. John. A small oval picture, with an ebony frame enriched with silver, was in the chapel of the Antigua in the Cathedral of Seville. G. de Leon, ii. 92.

**174d.** Juan Govantes, Seville. The Infants Jesus and St. John. Stirling, iii. 1426.

**174e.** John Hardwicke sale, June 19,

1856. The Infants Christ and St. John, with a lamb in a landscape. A sketch. "From the Palace Madrid. Companion to a Holy Family." Exhibited at the British Institution, 1840.

**174f.** The Infant Saviour with St. John. "From the gallery of the Infant Don Luigi of Spain." Sold, London, 1815, £68 5s.

**174g.** Seville Cathedral. Sketch of the head of Christ in youth. Stirling, iii. 1429.

**174h.** Church of San Andres, Seville, in the chapel of St. Luke, or *de los Pintores*. *El Salvador*; more than half length. Cean Bermudez, *Dic.* ii. 58, and *Carta*, 98.

**174i.** Cartuxa de Santa María de las Cuevas, Seville. *Un Salvador*, half length. Cean Bermudez, *Dic.* ii. 62, and *Carta*, 99. Arana de Varflora, i. 45.

**174k.** In the Merced Calzada, Seville, was a *Jesus Nazareno*. G. de Leon, i. 156.

**174l.** Lionel Hervey. Head of Christ. British Institution, 1835.

**174m.** Reginald Cholmondeley. Head of Christ. Exhibited at Wrexham, 1876.

**174n.** Christ, half length, seated behind a table, holding bread. *Spurious.*

LLANTA, litho., 9×7.4.

- 174p. Calonne sale, 1795, 1st day, 1834. *Salvator Mundi*, 48×41 inches.  
 No. 73. *Salvator Mundi*. Oval. £12 £68 5s.  
 12s.
- 174q. Altamira sale, 1833. *Salvator Mundi*. The Saviour. Purchased from Julian Williams, who acquired it from D. Antonio Bravo. £250.
- 174r. Charles O'Neil sale, May 24,

**175. BAPTISM OF CHRIST. Seville Cathedral.** The Saviour, wearing only a white drapery about his loins, with his hands crossed on his breast, kneels on both knees on the bank of the river, with both feet in the water, and bends forward reverently to receive the sacred rite; St. John Baptist, partly clothed in a raiment of camel's hair, stands on the right, holding a reed cross and pouring water from a shell on the head of our Lord; in the air, on our left, two cherubs, holding the garments of Jesus, observe the ceremony with interest; in the centre above is the Holy Spirit in the form of a Dove. Background, a wooded landscape and sky, with the river Jordan, which completely fills the left of the composition. Life-size. Round top.

This picture hangs above the *St. Anthony*, in the baptistery of the cathedral. It was restored by Señor Cubells in 1875.

Photographed by J. LAURENT, Madrid, No. 1355.

[There is a rare etching by Arteaga, 9.6×6.7, executed in 1698, which bears no name of painter, but which is evidently after a composition by Murillo. A copy is in the Biblioteca Nacional, at Madrid. Sir W. Stirling-Maxwell (*Catalogue 89*) suggests that it is after the above work, but it is quite a different thing. Christ on the left, nearly in profile, kneels on his left knee on a rock, with his right foot in the water and the palms of his hands joined; opposite, St. John, holding a cross, kneels on one knee, and pours water from a shell on the head of Christ; above is the Dove with three cherubs on each side.]

**176. BAPTISM OF CHRIST.** Formerly **W. W. Burdon, Esq.** St. John, seen in profile, pours water from a skull on the head of the Saviour, who is seen three-quarters face, kneeling on one knee, with his other leg in the water. Life-size. Signed *Murillo*.

**W. W. Burdon** sale, by Christie, June 28, 1862, 102×67 inches, £183. The catalogue says this is one of five pictures painted for the convent of San Leandro, at Seville, two of which were purchased by Baron Taylor for King Louis Philippe, and two others, of which this is one, were purchased by Nathan Wetherell. Manchester Exhibition, 1857. Mentioned by Stirling, iii. 1429. Standish, *Seville*, 283. See No. 178c.

It is difficult to identify accurately the five pictures referred to. The first two may be No. 177 and No. 259; the third and the fourth, No. 176 and No. 334.

[Nathan Wetherell, a leather merchant of Snow Hill, London, having occasion to travel in Spain to receive orders and to collect debts, was by chance thrown in the way of the Conde de Floridablanca, one of the most enlightened of Spanish ministers, who was desirous of encouraging manufactures in Spain, and who held out strong inducements for the Englishman to establish himself in that country. He was granted the use, free of rent, of the suppressed Jesuit convent of San Diego at Seville, with seven acres of land besides other advantages, and there he founded, in 1784, a manufactory of leather and leather goods that became one of the most important industrial enterprises in the Peninsula, giving employment to more than four hundred workmen. But the enterprising projector lost his powerful friend, and finding himself unable to secure fair treatment, or to overcome the *vis inertiae* of the Spanish people, after a long struggle he abandoned the field. His protestant bones now repose in the grounds of the old convent that was the scene of his labors, adjoining the *Quemadero*, where heretics in the good old times were burned for the good of their souls. Townsend, Joseph, *A Journey through Spain*, 2d edition, London, 1792, 3 vols., 8vo, ii. 335. Ford, i. 208. G. de Leon, *Not. Art.*, ii. 296.

Don Juan Wetherell, perhaps a son of the above, lived for many years opposite the Carmelite church of S. Alberto in Seville, and was devoted to history and antiquities, chiefly Roman and Mexican. He formed a collection of objects of this class, and had a catalogue of them printed in London, with lithographs of some of the principal articles. This gentleman, somewhere about 1830, removed to England, carrying his cabinet of curiosities with him.]

**177. BAPTISM OF CHRIST.** **Duque de Montpensier**, Chateau de Randan, Puy de Dôme, France. The Saviour stands on the left with his hands crossed; on the opposite side of the narrow rivulet stands St. John Baptist with his lower limbs bare, holding a reed cross in his left hand, and pointing to the Master with his right; both are heavily draped and look front; above the Saviour is an eagle and the inscription OMNES CREDERENT PER ILLUM; above St. John is a winged bull and HIC ERIT MAGNUS CORAM DOMINUS. 2.68×1.80.

Louis Philippe sale, No. 74, £660. Bought from Don A. Bravo, who purchased it from the nuns of S. Leandro. Stirling, iii. 1429. See No. 176. According to Ch. de Bled the history of this painting is too painful to relate. *Univers Illustré*, January 14, 1861.

Engraved on wood in *Univers Illustré*, January 14, 1861. SEVESTRE, litho., 16.2×12.5, 1848, without the eagle, bull, etc. The figure of St. John, half length, with the hand pointing up, has been lithographed by M<sup>LE</sup>. HÉBERT, by C. ANDRÉ, and by LLANTA.

**178. BAPTISM OF CHRIST.** Formerly **J. P. Anderdon, Esq.** St. John baptizing Jesus, who kneels on a rock at the end of the river,

in an attitude of prayer; two angels appear on the opposite bank; the Dove and a glory of angels above. Figures life-size.

J. P. Anderdon sale, May 15, 1847, £96 12s., to Smith. "Mr. Anderdon possesses a picture of the same subject, which I know to be by the hand of Murillo, a painting of high class, and which excites the admiration of every one." Davies, *Murillo*, p. cii. and 61 note.

178a. Sale, London, March 14, picture from the convent of the nuns of 1791. Baptism of Christ. £141 15s. San Leandro. £162 15s. See No. 176.

178b. Michael Bryan's Assignee's sale, May 25, 1810. Baptism of Christ. 178d. Lord Northwick sale, 1859. Baptism of Christ. £34 13s., to H. Whiting, Worcester.

178c. Sale, June 9, 1827, by Christie. Baptism of Christ in the Jordan; and St. John Baptist in the Wilderness, 1868. Baptism of Christ. A sketch for the companion; a grand and beautiful No. 175. 50×64. 450 francs. Not sold.

179. MARRIAGE IN CANA. Marquis of Ailesbury, Wiltshire. The Saviour is seated on the left with the Virgin and five other figures, at a table, on which are fruits and cake, in a hall; near him is a small dog; with his right hand he points to the wine jars which are being filled by the attendants, one of whom is a negro; other attendants are waiting on the guests; twenty-two figures, less than life-size. Second manner. 70×90½ inches.

Julienne sale, March 30, 1767, No. 83, 6,000 liv. L'abbé Guillaume sale, May 18, 1769, No. 83, 6,432 liv. Prince de Conti sale, April 8, 1777, No. 164, "from Julienne sale," 9,060 liv. Boileau sale, 1779 [March 4, 1782?], 5,010 liv. Robit sale, May 22, 1802, "from Julienne, Conti, and Presle cabinets," 7,310 francs. George Hibbert sale, May 13, 1829, "from Presle and Robit cabinets," £819. British Institution, 1816, 1831. Royal Academy, 1881.

A sketch, 11 in. 9 lin. × 14 in. 9 lin., was in Julienne sale, No. 84. In M \*\*\* sale, November 11, 1784, was a sketch of the well-known picture which is in the cabinet of M. Presle. 10×15 inches. It would seem from the notes in Gault de Saint Germain Guide, *Écoles Allemandes*, ii. 255, and *École Italienne*, 340) that there were two pictures of this subject, one of which was in the Conti and Boileau sales, the other in the Julienne and Guillaume sales; that the Guillaume picture was purchased by the King, and was in 1817 in the Royal Collection at Paris.

[The sale of the Prince de Conti was one of the most important of the past century. There was realized for pictures, 946,955 livres; for Engraved Gems, 43,620 liv.; Drawings and Miniatures, 37,508 liv.; Clocks and Watches, 18,502 liv.; Jewels, 13,238 liv.; total, 1,059,823 liv. There was another sale, March 15, etc., 1779, comprising pictures, drawings, bronzes, marbles, porcelains, etc.]

180. MIRACLE OF THE LOAVES AND FISHES. Hospital de la Caridad, Seville. Christ, seated on a rock in a hilly landscape, with

a loaf in his hands, is surrounded by the twelve Disciples, one of whom places four loaves in the Saviour's lap; a lad approaches with two fishes in a basket; the multitude is seated on the right. Companion to *Moses striking the Rock*, No. 14, which see. 11 ft. 6 in. × 18 ft.

Painted for the Hospital of La Caridad. See *ante* No. 1.

According to papers in the possession of the Conde del Aguila, Murillo copied a picture of this subject by Herrera, formerly in the refectory of St. Hermengild. Tubino, 171. In the Soult sale, No. 87, a picture of the *Multiplication of the Bread*, 2.49×5.84, by Herrera the younger, sold for 1,000 francs. It was quite different from the above, yet M. Thoré and Stirling describe it as being a repetition by Murillo himself, of the above work.

In T. Purves sale was a sketch of the Apostle and the lad with the fishes. See No. 401k.

J. G. LEVASSEUR, line, 17×35, 1876. There are one hundred and four artist's proofs, and fifty-one proofs before letter, besides india proofs. BOILLY, mezzo., 13.6×23.6, 1859. J. LAURENT, photo.

**181.** MIRACLE OF THE LOAVES AND FISHES. A sketch of the above, with some differences. 13 $\frac{1}{4}$ ×30 inches.

H. A. J. Munro sale, by Christie, June 1, 1878. £315. Mentioned by Stirling, ii. 860. Waagen, ii. 136. British Institution, 1832.

**181a.** Lopez Cepero sale, 1868. The A first thought for the above. .27×.51. Multiplication of the Bread and Fishes. Companion to No. 15a. Not sold.

**182.** CHRIST HEALING THE PARALYTIC, or *Christ at the Pool of Bethesda*. George Tomline, Esq., Orwell Park, Suffolk. Christ, standing in the centre of the composition, accompanied by three Disciples who stand on his right, puts forth his hand to raise the Paralytic, who, stretched on the ground in the centre of the group, holds forth his hands imploring aid; in front, beside the cripple, is a crutch, a jar, and a dish; on the right a dog approaches the pool to quench his thirst; in the middle distance are many figures grouped in the porch of a temple; the angel that has troubled the waters is seen in the sky ascending; architecture and sky in the background. Five principal figures. Companion to the *Return of the Prodigal Son*, No. 193. 92×101 inches.

Painted for the Hospital of La Caridad. See *ante* No. 1. It is one of the pictures which Marshal Soult sold in 1835 to the French Government, and for a few days it was in the Louvre. Mr. Tomline purchased it in 1846 from the Marshal

for 160,000 francs. The picture has never been exhibited. An old copy, made while the picture was still in the Caridad, was sold in the Marquis of Lansdowne sale in 1806. This copy was probably from the Augustine Church at Seville. See No. 254. "There are few productions of art that can be compared with this." Mrs. Jameson, *History of our Lord*, i. 368.

T. VERNON, line, 22×24, London, 1872. Proofs only are published at eight guineas each. The plate was executed at the cost of Colonel Tomline, who presented it to the Newspaper Press Fund. Outline in *Réveil, Musée de Peinture*, and in *Musée Religieux*.

**183. THE PRODIGAL SON RECEIVING HIS PORTION. Earl of Dudley**, London. The aged father, seated at the end of a table, with his left hand resting on some papers, looks anxiously at his son, who stands opposite grasping a bag of gold; on the left, behind the father, stand the brother and sister of the prodigal. The brother is said to be a portrait of Murillo himself. 41×53 inches.

**Salamanca** sale, 1867, 28,500 francs. Leeds Exhibition, 1868. Royal Academy, 1871. This, and four others of the same series in Dudley House, belonged to the Marquis de Narros, Chateau de Campo Zarana, and afterwards to D. José de Madrazo.

**184. THE PRODIGAL SON RECEIVING HIS PORTION. Museo del Prado, 882.** A sketch for the above. Latest manner. .27×.34.

**184a. Standish** sale, No. 226 (116). **The Prodigal Son receiving his portion.** .27×.37. £22 1s. (to Hickman). "Four small sketches of the Prodigal Son, really by Murillo, and dashed off with much spirit. The last was the best." R. Ford, article on the Louis Philippe sale in *The Atheneum*, June 11, 1853, p. 711. Probably these four pictures are the ones formerly belonging to Julian Williams, mentioned in *Guia de Forasteros de Sevilla*, 1832.

**185. THE PRODIGAL SON LEAVING HOME. Earl of Dudley.** Wearing a purple mantle, and mounted on a chestnut horse, with a plumed hat in his hand, he salutes his father, mother, brother, and sister, who stand in the door of their house; the mother dries her weeping eyes with a handkerchief; on the left, in the middle distance, are loaded mules driven along a road. 41×53 inches.

**Salamanca** sale, 1867, 32,000 francs. Same history as No. 183.

**186. THE PRODIGAL SON LEAVING HOME. Museo del Prado, 883.** A sketch for the above. Latest manner. .27×.34.

186a. Standish sale, 1853, No. 227. Probably this is one of the four pictures The Prodigal Son leaving his home. A formerly owned by Mr. Williams. See Sketch. .27×.37. £37 16s., to Talbot. No. 184a.

187. THE PRODIGAL SON FEASTING. Earl of Dudley. Seated behind a table, wearing a red doublet and a plumed hat, he receives a cup of wine, offered him by a page, on a salver; his left hand is on the shoulder of a courtesan seated beside him, who regards him amorously; on the right, at a corner of the table, another courtesan is seated, behind whom is a servant with a plate; in the foreground, on the left, is a musician playing a guitar; a dog thrusts his head from beneath the table cloth; the background consists of a red curtain fastened to columns; on the right is seen a landscape and the entrance to a park. Six figures. 41×53 inches.

Salamanca sale, 1867, 73,000 francs. Companion to No. 183, which see.

188. THE PRODIGAL SON FEASTING. Museo del Prado, 884. A sketch for the above. .27×.34.

188a. Standish sale, 1853, No. 228. Drax. Probably this picture was purchased from Mr. Williams. See No. 184a. The Prodigal Son feasting with courtesans. A sketch. .27×.37. £26 5s., to

189. THE PRODIGAL SON BEGGING. Earl of Dudley. A man with a drawn sword, two young women, one of whom wields a broom and the other a stick, and an old woman with a staff, pursue the flying prodigal; a dog leaps up before him, barking; a house on the left, landscape and sky on the right. 41×53 inches.

Salamanca sale, 1867, 35,000 francs. Companion to No. 183, which see.

190. THE PRODIGAL SON FEEDING SWINE. Earl of Dudley. He kneels half naked in the midst of a herd of black swine, and penitently lifts his weeping eyes to heaven; behind him is a ruined hut, a river on the left, and small trees on the right; sterile mountains in the background. 41×53 inches.

Salamanca sale, 1867, 39,000 francs. Companion to No. 183, which see.

191. THE PRODIGAL SON FEEDING SWINE. Museo del Prado, 885. A sketch for the above. .27×.34.

- 191a. Standish sale, No. 229. The Prodigal Son Feeding Swine. A sketch. .57×1.03. £110, to Cave. Again, W. Cave sale, by Christie, June 29, 1854. £105, to Drax.  
 .27×.37. £69 6s., to Hickman. Companion to No. 184a, which see.  
 191b. Louis Philippe sale, No. 75. The Prodigal kneeling among swine. 191c. Philip Hinds sale, June 11, 1870. The Prodigal herding swine. £22 1s., to Nieuwenhuys.

192. THE PRODIGAL SON'S RETURN. Earl of Dudley. Half naked, he falls on his knees in the arms of his father, who is followed by the mother, brother, and sister, who come forth from their house to receive him. Five figures. 41×53 inches.

Presented in 1856 by Queen Isabella to Pope Pius IX., who placed it in the Vatican. Lord Dudley acquired it in 1872 in exchange for a Holy Family by Bonifazio, and a Virgin and Child enthroned with saints, by Fra Angelico. Royal Academy, 1871.

This picture is a pendant to the others in Dudley House. How it became separated from its companions is not known, but about 1850 it fell into the hands of a dealer, who offered it to M. Salamanca, the owner of the rest of the series. The price was, however, so extravagant that the offer was declined. Queen Isabella at once paid the sum demanded, and sent the canvas to the Pope. [For this note I am indebted to Charles Morse, Esq., who possessed the most extensive and valuable collection of engravings after Velazquez and Murillo in Europe. It was dispersed in 1874, to the great regret of every lover of Spanish Art. Many of the prints were purchased by Sir William Stirling-Maxwell, and a large number came into the possession of the author of this catalogue.]

193. THE PRODIGAL SON'S RETURN. Stafford House. He falls on his knees, and is embraced by his father; a little dog leaps up to welcome him; behind him a man and boy lead forward the fatted calf; on the right servants bring rich garments and the ring; nine figures, life-size. Companion to *Christ healing the Paralytic*, No. 182. 93×102 inches.

For the history of this painting see *ante* No. 1.

"I know not any picture whatever which can go beyond it in heartfelt nature and dramatic power . . . In point of truth of expression and in execution, Raphael himself never exceeded it." Jameson, *Our Lord*, i. 384, and *Private Galleries*, 168. "The most beautiful of all the pictures that have come out of Spain." Viardot, *Musées de France*. Mentioned by Ponz, ix. 148; Cean, *Carta*, 78. An old copy, perhaps from the Augustine Church, was in the Marquis of Lansdowne sale, March 20, 1806. See No. 254.

Outline in Réveil, *Musée de Peinture*. On wood in Minor, *Murillo*. Photo. in Lord Ronald Gower, *Great Historic Galleries of England*.

- 193a. **C. H. Francolet** sale, Brussels, September 10, 1764. The Prodigal Son received by his father. 4 ft. 3 in. 6 lin.  $\times$  5 ft. 2 in. 6 lin.
- 193b. **Earl of Ellesmere, Bridgewater Gallery, London.** Lazarus at the door of Dives. A Study for a large work. British Institution, 1843. Stirling, iii. 1432. Although the writer has visited this gallery often, and inquired particularly for this painting, he has never been able to find it.

**194. THE LAST SUPPER.** **Church of Santa Maria la Blanca, Seville.** Christ and his Disciples are seated at a square table covered with a white cloth, on which is a candle, but no dishes or food; a candelabrum attached to the wall in the upper left corner dimly lights the scene. Round top.  $2.65 \times 2.65$ .

See No. 30. Mentioned by Ponz, ix. 85. Arana de Varflora, i. 35. G. de Leon, i. 104. If this picture is by Murillo it is a very early work.

194a. **LAST SUPPER.** Christ is seated with his Disciples at a table on which are two lighted candles; on the floor in front is a large basin containing two vases.  $80 \times 130$  inches. This is said to be an early work painted for a convent in Valencia, where D. Vicente Lopez found a record of its origin and history.

W. H. WORTHINGTON, line, in Cun-

ningham, *Cabinet Gallery*, from the original belonging to W. W. Sharp of Upper Berkeley street.

194b. In the convent of **La Merced Calzada**, now occupied by the Museum, Seville, were two beautiful pictures—the Last Supper of our Lord and the Descent of the Holy Spirit. Mentioned by G. de Leon, i. 160.

**195. CHRIST IN THE GARDEN OF OLIVES.** **Louvre, Paris, 544.** An angel, holding a cross in his left hand, has descended on clouds, and presents a chalice to the Saviour, who kneels profile left; in the background are two Disciples asleep, and beyond them a group of soldiers approaching. On marble.  $.36 \times .28$ .

This picture and its companion, No. 196, were in the late Elector of Cologne sale, by Rémy, at Bonn, December 10, 1764. Again in Comte de Vaudreuil sale, by Lebrun, November 27, 1784. This Elector of Cologne was doubtless Clement August, son of Maximilian, Elector of Bavaria, and Theresa, daughter of John, King of Poland. He died February 6, 1761.

It is difficult to recognize the hand of Murillo in these two pictures. In treatment and execution they resemble the style of Meneses Osorio, especially a *Christ Praying in the Garden* by that artist, in the gallery of the Duke de Montpensier at Seville, No. 177.

GODEFROY, etch., in Filhol, *Musée Napoléon*, i. 50. Outline in Landon, *Annales du Musée*, vi. 5.

**196. CHRIST BOUND TO THE COLUMN.** **Louvre, Paris, 545.** St. Peter, kneeling, with his left hand on his breast, looks up with reverence to the Saviour, who is bound to a column, naked, except for a cloth about his loins; a book and keys lie on the ground between them. On marble.  $.36 \times .28$ .

Companion to *Christ in the Garden of Olives*, No. 195, which see.

PAULINE LANDON, outline in Landon, *Annales du Musée*, xv. 31. SANDS, outline, in *The Historical Gallery*, vol. vii.

**197. ECCE HOMO.** **Cadiz Museum, 34.** Christ, crowned with thorns, and standing front, looks down to his right; the upper part of his body is naked; the lower part is enveloped in a red drapery, which is drawn up from his right, crosses his body and falls over the left forearm; his wrists are bound before his left side; the right hand, which is uppermost and touches his left elbow, holds a short reed; the fingers of the left hand are partly cut off by the frame. Half length.  $.81 \times .67$ .

Formerly in the Capuchin convent at Cadiz. Mentioned by Ponz, xvii. 339. Cean, *Dic.* ii. 62. It was presented to the convent in 1730 by Doña Catalina Rodriguez, widow of Ambrosio de los Santos, in fulfillment of the wishes of her deceased husband. A short time before the suppression of convents in Spain, the monks transferred it for safety to the keeping of certain friends, by whom it was, in 1852, deposited in the Museum.

**198. ECCE HOMO.** **Mrs. Thomas Birchall, Preston, Lancashire.** A repetition of the above, with slight variations, and the figure of the Saviour is a trifle longer.  $36 \times 28\frac{1}{2}$  inches.

Manchester Exhibition, 1867. Royal Academy, 1872. The Manchester catalogue asserts that the picture is from the Standish Gallery, but it is not mentioned in the catalogue of that collection.

CALDESI, photograph, in the *Manchester Exhibition* series of photographs.

**199. ECCE HOMO.** **Hon. Robert Baillie-Hamilton.** Langton House, Dunse, Berwickshire, Scotland. A repetition of No. 197; the same length. On panel, round top.  $33 \times 29$  inches.

Louis Philippe sale, No. 240, £160, to the Marquis of Breadalbane, from whom it passed to the present owner. Exhibited at the Royal Academy in 1881.

**200. ECCE HOMO.** **William C. Cartwright, Esq.**, Aynhoe, Northamptonshire. A picture almost identical with No. 197, but the Saviour looks up instead of down, and more of the red drapery is seen. Brown background.  $13\frac{1}{2} \times 9\frac{1}{2}$  inches.

Brought to England by John Blackwood. See No. 3. British Institution, 1839.

**201. ECCE HOMO.** **Francis Cook, Esq.** Richmond Hill, Surrey. Christ, crowned with thorns, stands front, looking front and downwards; the upper part of his body is naked; the lower part is enveloped in a red drapery which covers his breast and the upper part of his left arm; his wrists are bound before his left side; his right hand, holding a long reed, touches his left shoulder; his left, holding the drapery, is seen within the bend of the right arm, above the elbow. A long bust.  $25 \times 21$  inches.

The following engraving is after this or a similar picture.

MANUEL ALEGRE, line,  $8.5 \times 6.4$ , 1798, dedicated to the Duque de Villahermosa.

**202. ECCE HOMO.** **Museo del Prado, 895.** The Saviour, crowned with thorns, with heavy dark hair and beard, is seen turned three-quarters right, wearing a purple robe, and looking down. Bust.  $.52 \times .41$ .

From the collection of Queen Isabella Farnese. Companion to No. 69.

Photographed by J. LAURENT, Madrid, No. 33.

**203. ECCE HOMO, or *The Veronica*.** On a napkin suspended by its two upper corners, which are formed into round knots or rosettes, is depicted the face of Christ, crowned with thorns, turned slightly to our left, the eyes downcast, the beard short, and the hair falling below the chin.

This description is from a coarse and excessively rare line engraving,  $9.3 \times 7$ , executed by "R. O." in 1792, evidently in Spain. There is strong reason for believing that the engraving is after the picture called the *Santa Faz*, which was formerly on the high altar of the Capuchin Church. See No. 18. The *Santa Faz*, or Holy Face, is a name given in Spain to the representation of the face of our Lord on the handkerchief of St. Veronica.

**204. ECCE HOMO.** **Lord Overstone**, London. A work identical with the above, except that the napkin is but slightly indicated,

and its corners and edges are not seen. Second manner. Oval.  $19\frac{3}{4} \times 15$  inches.

Acquired from Julian Williams by Richard Ford, who sold it to the present owner in 1836. British Institution, 1851. Manchester, 1857. Mentioned in *Guia de Forasteros de Sevilla*, 1832. Sir W. Stirling-Maxwell (*Catalogue*, 91) supposes this to be the picture formerly in the Capuchin Church. See No. 203.

**205. ECCE HOMO.** A. J. Beresford-Hope, Esq., London. A picture apparently identical with No. 203, including the corners and edges of the napkin. Life-size.

Acquired from Henry Gally Knight, who probably brought it from Spain about 1810.

**206. ECCE HOMO.** Bust, front; the head crowned with thorns, turned slightly to our right, the eyes upturned, the long, curling hair falling on his shoulders; a red drapery covers the shoulders and is tied in front in a knot, with projecting ends.

COLLIER, line,  $9 \times 7$ , 1853. The inscription informs us that the original, painted in 1650, was in the Musée Espagnole (Louis Philippe Gallery), at Paris. H. ROSE, line,  $8.8 \times 7$ , 1853. G. BARRY, litho.,  $21 \times 18$ . (Goupil.)

According to Stirling the engraving by Collier is after the picture No. 163, in the old catalogue of the Louis Philippe Gallery—probably No. 76 sale catalogue, which was “withdrawn from the sale by the Queen.” He also informs us that it is the painting formerly in the Capilla del Pilar in the Cathedral at Seville. *Annals*, iii. 1430. *Catalogue of Prints, etc.*, p. 91.

The picture, formerly in the Capilla del Pilar, was removed in 1836 to the Sacristia de los Calices. In 1839, as the result of certain negotiations between Baron Taylor and Dean Lopez Cepero, it was transferred to King Louis Philippe in exchange for some illustrated books and a paltry portrait of Columbus painted by Emile Lasalle. See Ponz, ix. 12. Cean Bermudez, *Descripción de la Catedral* p. 72. *Sevilla Pinto.*, 166, 183.

In the gallery of the Duque de Montpensier, Seville, No. 490, is a similar picture,  $13 \times 10$  inches, attributed to the *School of Murillo*.

**207. ECCE HOMO.** Duque de Villahermosa, Madrid. A repetition of the above. Companion to No. 70. Oval. Life-size.

**208. ECCE HOMO.** Lord Ashburton, London. The Saviour, crowned with thorns, wearing a brown robe, looking up. Bust.  $31\frac{1}{2} \times 23\frac{1}{2}$  inches.

Stirling, iii. 1430. Waagen, ii. 102. Purchased in 1815, from General Sebastiani.

- 209. ECCE HOMO. Lord Ashburton.** The Grange, Hampshire. Bust. About 34×24 inches.

Mentioned by Stirling, *Annals of the Artists of Spain*, iii. 1430.

- 210. ECCE HOMO. Earl of Zetland.** Yorkshire.

British Institution, 1865. Leeds Exhibition, 1868. "It is interesting to mark a correspondence almost amounting to identity between this picture and the same subject by Titian belonging to the Duc d'Aumale." *Art Journal*, 1868, p. 137. The Titian referred to is a half length, with the hands bound, wearing a red garment.

**210a. Carmen Calzado,** Seville. Ecce Homo. On an altar in the Chapel. Arana de Varflora, i. 44. Cean, *Dic.* ii.

59.

**210b. Carmen Calzado,** Madrid. Ecce Homo. Cean, *Dic.* ii. 63.

**210c. José Larrazabal,** Seville. Ecce Homo. A repetition of No. 197. Life-size. Tubino, 183.

**210d. Joaquin Saenz y Saenz,** Seville. Ecce Homo. From Juan Pereyra. *Ib.* 183.

**210e. Julian Williams,** Seville. Christ bound to the column. *Ib.* 182.

**210f. The heirs of Dean Lopez Cepero** have a repetition or copy of No. 203, showing the corners and edges of the napkin. Life-size.

**210g. Lopez Cepero.** Ecce Homo. A repetition of No. 197. .60×.50. Offered in the sale at Paris in 1868, but not sold.

**210h. Duc de Tallard** sale, 1756. Christ crowned with thorns. Bust, on copper. 16×13 inches. Companion to No. 73i.

**210i. W. Y. Ottley** sale, May 25, 1811. Christ crowned with thorns. Companion to No. 212d. A small Study. £30 9s.

**210k. Fonthill** sale, by Phillips, September 9, 1823, 25th day, No. 125. Ecce Homo. Companion to No. 73k.

**210l. Aguado** sale, 1843, No. 57. Bust of Christ, front, crowned with thorns, the eyes upturned; circular, .26 diam. 705 francs.

**210m. Aguado** sale, No. 63. *Christ au roseau*, the face front, eyes downcast, head crowned with thorns, hands bound. .95×.79. 340 francs.

**210n. Aguado** sale, No. 84. *Une Véronique*. The head of Christ, crowned with thorns, impressed on a white drapery, the folds of which form the border of the picture. .55×.47. 355 francs.

**210p. Joseph Bonaparte** sale, by Christie, 1846, of pictures from his palace at Bordentown, U. S. A. Christ bound.

**210q. Louis Philippe** sale, 1853, No. 76 (163). Christ with the crown of thorns. .60×.48. Withdrawn by the Queen. See No. 206.

**210r. Rev. R. R. P. Mealey** sale, June 11, 1870. Ecce Homo. £136 10s., to Colnaghi.

**210s. Right Hon. William E. Gladstone** sale, by Christie, January 23, 1875. Christ bound to the Column. £11 11s., to Noseda.

- 211. FLAGELLATION OF CHRIST. Duke of Wellington,** London. An executioner scourges the Saviour while another prepares the

crown of thorns; a wall and a grated window in the background; three figures, full length. Companion to No. 227. About  $16 \times 10$  inches.

**212. CHRIST AFTER FLAGELLATION.** Francis Cook, Esq., Richmond Hill, Surrey. The Saviour, naked, but for a cloth about his loins, kneels as if to take up his garments, which lie in the foreground on the right; two angels with outspread wings, one in white and one in reddish drapery, have come to comfort him; on the left is a column with rope, rods, etc.; three figures.  $58 \times 41$  inches.

An early work. Described in Noel Desenfans, *Catalogue*, No. 47.

**212a. Seville Cathedral.** Christ after Flagellation, with St. Peter in the background, weeping. Mentioned by Stirling, iii. 1430.

**212b. Standish** sale, 116. Christ after Flagellation, kneeling.  $1.25 \times 1.46$ . £215 5s., to Hickman.

**212c. S. M. Mawson** sale, by Christie, May 19, 1855. Two angels appear to Christ kneeling on the ground after Flagellation. From the Prince of the Peace. £26 5s.

**212d. W. Y. Ottley** sale, 1811. Flagellation of Christ. Companion to No. 210i.

**213. CHRIST SINKING BENEATH THE CROSS.** His right hand rests on a stone; the Virgin, seen in profile, kneeling on the ground, gazes on him with anguish; a hilly landscape with buildings in the background; two figures, life-size.

Earl of Orford (Wolterton) sale, by Christie, June 26, 1856, £724 10s., to Fordham. Praised by Mrs. Jameson, *Madonna*, 284. Waagen, iii. 435. This picture is said to have belonged to the Bishop of Taranto (Capece Latro?)

**213a. Mr. Wilkin** sale, April 30, 1813. Christ bearing the cross.

**213b. Noel Desenfans** Catalogue No. 48. Christ bearing his cross, beaten by executioners, and attended by the Virgin, St. John, and St. Veronica; ten figures.

**213c. Louis Philippe** sale, 241 (161). The Saviour,  $1.06 \times .79$ , £250, to Duke of Cleveland. Stirling (1430) describes this as "Christ holding the cross. Bought

from Julian Williams, who purchased it from Antonio Bravo." Gonzales de Leon (i. 254) mentions *Un Salvador*, half length, which was formerly in the capilla de los Pintores in the church of San Andres, and afterwards belonged to Julian Williams, who sold it in London, where it was purchased by the French for the Louvre.

**213d. Christ** bearing the cross. A lithograph by CISNEROS. *Spurious*.

**214. THE CRUCIFIXION.** Hermitage, St. Petersburg, 370. St. John and the Virgin stand on the left, at the foot of the cross, on

which the body of Christ is suspended; St. Mary Magdalen, kneeling on the right, embraces the Saviour's feet, looking front; in the background are the towers of Jerusalem. .99×.60.

From the Houghton gallery. Appraised by West and Cipriani at £150.  
SPILSBURY, mezzo, 11.5×7, reversed, in the *Houghton Gallery*, i. 46.

**214a.** Mr. Spinocchia, New-York. Christ on the cross, with the Magdalen at his feet. A repetition or copy of the above, without the Virgin and St. John, and without the city in the background. About 18×12 inches. Sold at,

N. D. Morgan sale, by Leavitt, New-York, January 27, 1876, \$310. "Acquired in Madrid in 1837 through Vicente Lopez, Court Painter. It afterwards belonged to Cardinal Gregorio."

**214b.** Seville Museum. The Crucifixion. Mentioned by Stirling, iii. 1431, and by Tubino, 178. This picture is not mentioned in the catalogue, nor

has the writer been able to find it in the Museum.

**214c.** Comte H. de Steenhuyse and Hoop van Alstein of Gand, sale, Paris, March 27, 1860. Christ on the cross, accompanied by the Holy Women. 1.70×1.40. 8,800 francs.

**214d.** Salamanca sale, 1867. Christ crucified between two thieves. The Magdalen embraces his feet, the Virgin and St. John stand beside the cross; on the right, in the foreground, are soldiers playing at dice. 1.08×1.43. From Marqués de Castelar and J. de Madrazo galleries. 5,900 francs.

**215.** CHRIST ON THE CROSS. **Museo del Prado, 874.** The head of the Saviour falls on his right shoulder; a linen is wound around his loins, the end of which falls on his right; attached to the cross above is a scroll inscribed *HIC EST JESUS REX JUDAEORUM*; mountainous landscape, with a faint light in the horizon. One figure. Third manner. 1.83×1.07.

Brought to Madrid from the royal palace of Aranjuez in 1816.

Photographed by J. LAURENT, Madrid, No. 184.

**216.** CHRIST ON THE CROSS. **Museo del Prado, 875.** The body of Christ is attached to a cross formed of the trunk of a tree; a bit of light is seen in the clouds near the right hand of the Saviour. One figure. Third manner. .71×.54.

Brought from the royal palace of Aranjuez in 1816.

Photographed by A. BRAUN & Co., Paris, No. 875.

**217.** CHRIST ON THE CROSS. **Marquis de Mornay, Paris.** The head of the Saviour has fallen on his breast; the eyes are downcast. 1.98×1.40.

At the Soult sale, No. 62, this picture was bought in at 3,100 francs, and now belongs to the grandson of the Marshal.

**218. CHRIST ON THE CROSS.** Francis Cook, Esq., Richmond Hill, Surrey. The head of the Saviour, surrounded with rays, has fallen on his right shoulder; a linen is tied in a knot around his loins; the cross is upheld by a wooden wedge driven into the ground; a scroll inscribed I N R I extends over the top of the cross.  $20 \times 12\frac{1}{2}$  inches.

Brought to England about 1806 by Viscount Strangford, ambassador to Portugal, and sold at his sale, June 17, 1864.

**219. CHRIST ON THE CROSS.** Condesa de la Mejorada, Seville. The body of the Saviour is nailed to the cross; a long drapery floats from his middle to the left; above his head is an oblong parchment bearing a long inscription.  $78 \times 53$  inches.

The Mejorada pictures have been in the family for many years, and are referred to by Cean, *Carta*, 100, and G. de Leon, ii. 202.

**219a. Capuchin Convent of Sta. Justa and Sta. Rufina, Seville.** *Christo crucificado.* Arana de Varflora, i. 54.

**219b. Miss Luce, Liverpool.** The Crucifixion; on copper,  $14 \times 9\frac{1}{2}$  inches. Royal Academy, 1876.

**219c. Joaquin Saenz y Saenz.** Christ Crucified; on wood. Tubino, 184.

**219d. Christ nailed to a cross,** which is upheld by a wedge driven into the ground; his head falls back on his right shoulder, and he looks up to his left; an oblong tablet above his head bears a trilingual inscription; a skull and bones are on the ground; hilly background. A night scene. One figure.

W. FRENCH, line,  $20 \times 14$ . (Published by A. H. Payne, Leipsic.)

**219e. Aguado sale, No. 78.** Christ on the cross. Jerusalem in the background. One figure.  $.45 \times .37$ . 230 francs.

**220. A CRUCIFIX.** D. Manuel Lopez Cepero, Seville. The crucified body of Christ painted on a small cross of black wood; he looks up to his right.  $27 \times 16$  inches.

The cross on which this picture is painted is placed on a pedestal with three bas-reliefs in brass, representing passages in the life of Tobias, signed by Juan de Zaragoza. A brass plate on the pedestal bears an inscription certifying that the Crucifix was painted for the Capuchin Convent [see No. 18], and that it was taken thence by the French, from whom Dean Lopez Cepero purchased it in 1812.

Cean Bermudez (*Carta* 88) mentions, “*los crucifixos de algunas cruces pequeñas, que estan sobre las aras de los altares,*” in the Capuchin Church, from which it would appear that there were several of these crosses.

**221.** A CRUCIFIX. **Hospital de la Caridad**, Seville. Christ on the Cross; painted on a cross of wood which is inlaid in a wooden panel.  $18 \times 11\frac{1}{2}$  inches.

This crucifix is said to have come directly from the family of Mañara, the restorer of the hospital. It may be the "Christ painted on a cross at the tester of his bed," which Mañara devised to his sister by his will. Stirling, ii. 852 note.

**222.** A CRUCIFIX. **Duchesse de Luynes**, Paris. The figure of Christ painted on a cross of wood; the head, surrounded by rays, has fallen on his breast; a scroll is nailed to the cross above.  $9 \times 7\frac{1}{2}$  inches. Set in blue velvet with a gold frame.

**Charles Martin** sale, by Christie, March 27, 1876, £30, to Lord Ronald Gower, from whom it passed to the Duke of Westminster, who presented it, in 1880, to the Duchesse de Luynes.

It was probably in **Sir J. M. Brackenbury** sale, 1848, £64 10s., and in **George Blamire** sale, by Christie, November 6, 1863, £23 2s. Royal Academy, 1877. Sir J. M. Brackenbury exhibited a picture of this subject at the British Institution, 1835, 1847.

**223.** A CRUCIFIX. **Condesa de la Mejorada**, Seville. The figure of Christ painted on a cross of wood.  $20 \times 14$  inches.

Mentioned by G. de Leon, *Noticia Artistica . . . de Sevilla*, t. ii. p. 202.

**224.** A CRUCIFIX. **Sir William Stirling-Maxwell, Bart.**, Keir, Perthshire. The figure of Christ painted on a cross of wood.  $18\frac{3}{4} \times 11\frac{1}{2}$  inches.

Purchased in 1845 from D. Salvador Gutierrez, a painter in Seville, and said to be from the Capuchin Convent. Stirling, iii. 1431.

**224a.** Capuchin Church, Seville. Cañada, to D. Sebastian Martinez, and to D. Manuel de Leyra. The collection was sent to England for sale, and this work was purchased by Captain Davies, *Murillo*, lxxxiv. xciv. Ponz, xviii, 22.

**224b.** Carmen Calzado, Madrid. A Crucifix. Cean, *Dic.* ii. 63.

**224c.** Royal Palace of San Ildefonso. A Crucifix. Ponz, x. 152.

**224d.** A small Crucifix was in the collection which belonged successively to D. Antonio Murcia, to the Marqués de la

Cáñada, to D. Sebastian Martinez, and to D. Manuel de Leyra. The collection was sent to England for sale, and this work was purchased by Captain Davies, *Murillo*, lxxxiv. xciv. Ponz, xviii, 22.

**224e.** J. M. Suarez de Urbina, Seville. The figure of Christ on a small cross of wood. Painted for the Capuchin Convent. Mentioned by Tubino, 187, and by Amador de los Rios in *Sevilla Pintoresca*, 496.

**225.** PIETA. **Seville Museum**, 75. The body of Christ, lying on a white sheet, is extended across the canvas; the head is in the

lap of the Virgin, who is seated with outspread arms; on the right are two cherubs, one of whom, kneeling, holds the Saviour's left hand.  $1.68 \times 2.13$ .

Painted about 1676, for the Capuchin Convent. See No. 18.

Photographed by J. LAURENT, Madrid, No. 1080.

**226. PIETA.** Philip W. S. Miles, Esq., Kings-Weston, Gloucestershire. A repetition of the above. Companion to No. 62, which see.  $52 \times 40$  inches.

Etched by J. Young, in the *Miles Gallery Catalogue*, plate No. 71.

**227. PIETA OR DEPOSITION.** Duke of Wellington, London. Christ is seated on the tomb, his body supported by an angel seated behind him; another angel holds linen; a holy woman kisses the Saviour's hand. Companion to No. 211. About  $16 \times 10$  inches.

**227a. Collegiate Church, Vittoria.** A grand historical picture, with figures somewhat larger than life, representing the Virgin with the dead Christ. Cean Bermudez, *Dic.* ii. 65.

**227b. Palace of San Ildefonso.** Christ placed in the tomb. Ponz, x. 152.

**227c.** In the church of S. M. la Blanca, Chapel of the Sacrament, there existed at the beginning of this century: *Una Dolorosa y un S. Juan Evangelista de medio cuerpo*. Ponz, ix. 85. Cean Bermudez, *Dic.* ii. 59. It is somewhat doubtfully suggested by Stirling (1420) and Tubino (182) that these references are to a single picture of the Virgin and St. John, which afterwards belonged to Señor Escazena. Neither of these authors could have seen the pictures in that church, but Captain Davies, who did see them in 1807, informs us that in S. M. la Blanca was La Piedad or Dolorosa; the Virgin, with the dead body of Christ—the same subject as that in the Capuchin church, but smaller. Davies, *Murillo*, xciii. See No. 30, No. 73, and No. 156d.

**227d. N. Ogle.** The Dead Christ. British Institution, 1822.

**227e. Sir Simon Clarke and George Hibbert sale, 1802.** Descent from the Cross. From Mr. Purling's collection. £294, to Deschamps.

**227f. La Trinidad sale, 1810.** Descent from the Cross. £110. See No. 54n.

**227g. John Knight sale, 1819,** by Mr. Phillips. *La Piedad, or Dolorosa*. £120 15s. "A beautiful picture in good condition and of high value. The large picture belongs to the Capuchins, and the smaller one to the church of S. M. la Blanca." Davies, *Murillo*, xciii.

In the same sale was a *Dead Christ*, which sold for £77 14s.

**227h. Robert Udney sale, May 15, 1829.** Descent from the cross.  $22 \times 17$  inches.

**227i. H. A. J. Munro sale, by Christie, June 1, 1876.** Descent from the Cross. The dead Saviour in the lap of the Virgin, attended by two angels.  $13 \times 13$  inches. Octagon on copper. £110 5s. Mentioned by Stirling, iii. 1431.

**227k. D. Manuel Sanz de Tejada, Cadiz.** Christ dead; small and very beautiful. Raczyński, *Arts en Portugal*, 518.

**228. THE RESURRECTION.** **Academy of San Fernando,** Madrid. The Saviour, leaving the tomb, ascends into the sky, bearing a red banner in his left hand, and pointing up with his right; guards are sleeping below.  $2.43 \times 1.64$ .

Formerly in the chapel of *La Espiracion* in the convent of the *Merced Calzada* at Seville. Taken by Soult to Paris, and returned to Madrid in 1814. Ponz, ix. 107. Cean, *Dic.* ii. 59. A Study in red crayon was in the Standish collection, No. 438.  $2.55 \times 1.67$  mil.

FRANCH, line,  $9 \times 6$ , in *Cuadros Selectos de la R. Acad. de S. Fernando*. J. LAURENT, photo., 485.

**228a. CHRIST AND HIS DISCIPLES AT EMMAUS.** palace of San Ildefonso, are mentioned by Ponz, *Viage*, x. 139, 145, and by Cean, subject. Two pictures formerly in the *Dic.* ii. 64, 65.

**229. THE ROMAN SENATOR.** **Academy of San Fernando,** Madrid. **THE DREAM.** The Senator, wearing a yellow doublet, is seated in a chair asleep, with his head on his hand, which is supported on a table covered with red cloth; his wife sleeps on the floor beside him; they behold the vision of the Virgin, who appears in the upper part of the chamber holding the Child and pointing to the site, visible through the open door, on which she directs the founding of the Church of Sta. Maria Maggiore. Semicircular.  $2.30 \times 5.22$ .

DOMINGO MARTINEZ, mezzo.,  $12.5 \times 25.4$ , 1857, at Calco. Nacional. GALVAN, etch., in *Cuadros Selectos de la R. Acad. de S. Fernando*. MME. SOYER, outline,  $9 \times 18$ . MME. SOYER, outline,  $3.4 \times 6.8$ , in Huard, *Vie des Peintres Espagnoles*, 2 vols., 8vo, Paris, 1839-41.

**230. THE ROMAN SENATOR RELATING HIS DREAM.** **Academy of San Fernando.** The Senator and his wife, kneeling, relate their dream to Pope Liberius, who sits enthroned on the left, accompanied by two Cardinals, one of whom wears spectacles; on the right, in the distance, is a second scene, in which a throng of people, and the Pope under a canopy, assist at the founding of the new church. Semicircular.  $2.30 \times 5.22$ .

D. MARTINEZ, mezzo.,  $13 \times 25.4$ , 1858, at Calco. Nacional. GALVAN, etch.,  $4.2 \times 9.8$ , in *Cuad. Sel. de S. Fernando*. On wood in Dohme, *Kunst und Künstler*.

The two pictures above described were painted about 1656, for the principal aisle of the church of Sta. Maria la Blanca, and are among the earliest specimens of the Vaporoso manner. See No. 30. According to the *Biographie Universelle*, Art.

*Murillo*, the city of Seville presented (?) them with the St. Elizabeth of Hungary (No. 274), to Marshal Soult. At the Restoration the Marshal gave them to the King, who caused the present frames to be constructed under the direction of the architect Périer, and placed the paintings in the Louvre. The Peace restored them to Spain, but not to Seville. Copies were in Marquis of Lansdowne sale, 1806. The Lille Museum has copies by Souchon.

**231. FAITH PRESENTING THE EUCHARIST**, or *The Church Triumphant*. On the left, Faith, represented as a young girl, clothed in white and seated on clouds, holds out a chalice surmounted by the Host, for the adoration of a group consisting of a mother and child and four monks, who are seen at half length; in her left hand is a book and the golden keys of the heavenly mansions; the Doves and three heads are seen above; a cherub on the left holds a scroll inscribed *In finem dilexit eos.*  $1.62 \times 2.65$ .

Painted for a semicircular space on the wall of the Epistle side of the nave of the church of Sta. Maria la Blanca. Companion to the Immaculate Conception No. 30. It was brought from Spain by Gen. Favers, but it was not in his sale in 1837. It was sold in the *Pourtalès* sale, March 27, etc., 1865, for 67,500 francs (to Lyne Stevens?).

Photographed by GOUPIL in the *Galerie Pourtalès*, a work comprising forty-eight photographs in four livraisons.

**232. SOULS IN PURGATORY.** A large composition, containing twenty-one figures and seven heads; among them are the Father, the Son, the Dove, the Virgin, St. Joseph and St. Francis, all on clouds; beneath are the souls of those in purgatory.  $5\frac{1}{4} \times 3\frac{1}{2}$  varas = 14 ft. 5 in. by 9 ft. 7 in.

Painted by order of the Duque de Alba for the church of Gelves. It passed into the possession of Don Aniceto Bravo, and afterwards belonged to Don Jorge Diez Martinez. Tubino, 184, 186.

PORTOLÉ, litho., in *Sevilla Pintoresca*, Sevilla, 1844, 8vo.

**233. THE GUARDIAN ANGEL. Seville Cathedral.** The angel, in dark robe, with outspread wings, points to heaven with his right hand, and looks down to a child clad in a thin, white robe, whom he leads with the other hand; both walk to our left.  $1.70 \times 1.13$ .

Painted for the Capuchin convent. See *ante* No. 18. During the French invasion, all the pictures in this convent, together with those in the Cathedral, were removed to Gibraltar for safety. In payment of the expenses incurred in this mat-

ter, the brotherhood of the convent, in 1814, transferred to the Cathedral this picture, which was in 1818 placed in its present position in the altar of the chapel of the *Angel de la Guarda*.

A sketch, 15×11 inches, was in the collection of Dean Lopez Cepero, *Catalogo No. 861*, and is noticed in *Sevilla Pinto.*, 452.

One of the pictures composing the famous retable of the high altar of the Capuchin church at Cadiz (see the Marriage of St. Catharine, No. 264), is a Guardian Angel leading a child, by Meneses Osorio, after a design by Murillo. It is identical with the above, except that the angel's right hand falls naturally instead of pointing up, and the wings are closer to the body.

R. C. BELL, line, in *Stirling, Annals*. On wood in Becker, *Characterbilder*.  
J. LAURENT, photo., 1120.

**234. CHERUBS SCATTERING FLOWERS. Duke of Bedford,** Woburn Abbey, Bedfordshire. Ten cherubs, mostly winged, are flying and scattering flowers as they fall from a basket held by three cherubs in the left upper corner; red and blue drapery in the background. 75×97 inches.

Purchased from Mr. Bagnols, who brought it from Spain. British Institution, 1822 and 1851. Mentioned in Pennant's *Tour*; *Ædes Walpolianæ*, p. 56; Waagen, iii. 465.

“Cinco Quadros, de à tres baras de largo, y dos de ancho, tiene Don Francisco Artier, que fueron de Don Juan Francisco Eminente (gran protector de nuestro Murillo), que cada qual es vna admiracion! El vno es apaysado, de vna Gloria de Angelitos, traveseando con varias flores en diferentes attitudes, que verdaderamente es vna gloria el verlo! El otro es à lo alto, del Glorioso Patriarca San Joseph, con el Niño Jesus de la mano, y arriba vn rompimiento de Gloria. Los otros tres son de San Francisco de Assis, San Francisco de Paula, y San Francisco Xavier, que cada vno por su camino es vna admiracion!” Palomino, *Mus. Pict.* iii. 421, 423. It is probable that all these pictures came to England. The description of the first agrees with the painting at Woburn. For the second see No. 146a; the fourth was in the Ashburnham sale (No. 301); the fifth belongs to Mr. Drax (No. 308.)

**235. AN ANGEL. Walter R. Banks, Esq., Kingston Lacy, Dorset.** An angel, seated on a cube-shaped stone, holds a Cardinal's hat over his head so that his face is thrown into shadow. 23×21 in.

Said to have been cut from an altar-piece in Seville, and used for covering a knapsack which was found on the back of a dead soldier in Spain. Praised in Waagen, iv. 381. Royal Academy, 1870.

**236. FOUR ANGELS. Earl of Normanton, Somerly, Hampshire.** Life-size figures.

Formerly in a convent in Seville. Praised by Dr. Waagen, iv. 367.

**236a.** Sale by Christie, June 9, 1827. Four pictures from the church of St. Augustine, at Seville, painted on thick panel. The first two are rich in color, and in fine condition; the others have been somewhat injured by long exposure to a powerful sun.

A spirited and beautiful group of two infant angels on the wing, bearing up the volume of the Sacred Scriptures which serves as a foundation for a small model of a church. £105.

A group of two infant angels bearing up a mitre and a crozier. £57 15s.

Four infant angels on the wing. £42.

The Companion. £43.

These pictures were formerly in the Church of St. Augustine, outside the Carmona gate, at Seville, and are mentioned by Cean, who says "estan colocados en los casetones del medio punto con que remata el retablo, varios angeles con atributos e insignias episcopales en las manos." Cean Bermudez, *Carta* 96. Ponz, ix. 136. G. de Leon, ii. 274. Other pictures in that church are mentioned at No. 254. The church of St. Augustine was destroyed long ago, and the convent was converted into a prison. In 1880 the property passed into private hands.

**236b.** Juan Govantes, Seville. Two angels adoring the mystical Lamb, which is sleeping on a cross. A small sketch. Mentioned by Stirling, iii. 1417. Tubino, 182.

**236c.** A. Bravo. A group of angels adoring the Lamb. Tubino, 185. *Sevilla Pinto*, 415.

**236d.** An angel with a wreath of flowers; belonged successively to the Prince of the Peace, to Don — Campaña, and to Captain Davies. Davies, *Murillo*, lxxiv. note.

**236e.** Don Julian Williams. Cupid peering from behind a red curtain. Also Cupid with his back half turned. Stirling, iii. 1443.

**236f.** Dulwich Gallery, 317. Two infant angels with wings, adoring the crown of thorns placed on a column.  $.834 \times 10\frac{1}{8}$  inches. This is called a *Copy after Murillo*; but no such group exists in any picture by Murillo known to the author of this catalogue.

**236g.** Lady Garvah exhibited a Cupid at the British Institution, 1850.

**236h.** Aguado sale, 1843, No. 53. Three angels in clouds with palm branches. .81×.62. 510 francs.

**236i.** Gen. John Meade sale, 1847. An angel with a fish. £2 2s.

**237.** MARTYRDOM OF ST. ANDREW. Museo del Prado, Madrid, 881. The aged Saint, naked, except for a linen cloth, is raised in the centre on a saltier cross formed of the trunks of trees, to which he is fastened with cords; his white hair and beard stream loosely in the air as he looks up to the sky, where cherubs appear with the crown and palm of martyrdom; beneath are executioners, two of whom are tightening the cords that bind the martyr's feet; on the left, in front, is a group of spectators, among them women and a weeping boy; on the right, two soldiers on horseback, and others on foot with lances. Latest manner. 1.23×1.62.

Photographed by J. LAURENT, Madrid, and by A. BRAUN & CO., Paris.

**238. MARTYRDOM OF ST. ANDREW.** Sir Philip Miles, Bart., Leigh Court, Somerset. A repetition of the above.  $51 \times 66$  inches.

Etched by JOHN YOUNG, in the *Miles Gallery Catalogue*, plate No. 11.

**238a.** Gen. John Meade sale, by Christie, 1847. St. Agnes, with lambs around her, and angels above. £25 14s. 6d., to Anthony.

**238b.** W. Delafield sale, April 30, 1870. St. Agnes.  $49 \times 38\frac{3}{4}$  inches. £43, to Grindley.

**238c.** Mrs. Standish sale, by Christie, March 6, 1858. St. Agnes feeding lambs with flowers; two angels above. Brought to England by Mr. Standish. £28 7s., to Leslie.

**238d.** Mr. Cox, of Pall Mall, sale, by

Foster, April 30, 1879. Death of St. Ambrose. He lies on the ground, attended by two monks, one of whom kisses the hand of the dying Saint. About  $24 \times 30$  inches. Perhaps this was in a sale by Christie, June 18, 1859. £12 12s. Also in George Grote sale, March 2, 1872. £11 11s., to Cox.

**238e.** Salamanca sale, 1875. Head of St. Anne, about forty years of age, covered with a white veil; the eyes downcast. From Madrazo Gallery, No. 387.  $.37 \times .35$ . 1,100 francs.

**239. ST. ANTONY OF PADUA AND THE INFANT JESUS.** Cathedral, Seville, in the Baptistry. The Infant Saviour, attended by a host of cherubs and youthful angels, descends in a glory, as if walking on clouds, to visit the smooth-faced, brown-frocked Saint, who, kneeling in his cell, welcomes his celestial visitor, looking up, with outspread arms; on a table is an open book and a vase containing lilies; on the left, cloisters are seen through an open door. Vaporoso manner.  $5.50 \times 3.30$ .

This is the largest painting ever executed by Murillo, and the first of which a notice is to be found in any printed book. F. de la Torre Farfan, (*Fiestas de la S. Iglesia \*\* de Sevilla*, p. 164, Sevilla, 1671,—eleven years before the death of the artist), in his account of the Cathedral and its treasures, praises this picture of Murillo, the Sevillian Apelles. Palomino (iii. 421, 423) tells the story which is so often repeated, that birds have been seen trying to alight on the table and peck the flowers. He also gives credit to Valdes Leal for the perspective of the cloisters and the table, a very improbable tale, which is justified neither by the character of Valdes, nor his relations towards Murillo. The work was painted by order of the Chapter, who placed it in the baptistery, November 21, 1656, and gave the artist for it 10,000 reals, about 2,500 francs. Cean Bermudez, *Carta* 60. M. Viardot was told by a canon of the Cathedral that in 1815 the Duke of Wellington offered to buy the picture, covering it with gold ounces, a price equal to about £36,000, but the offer was declined. *Musées d'Espagne*, 146.

Don J. M. Escazena had a study for the figure of the Saint.  $36 \times 27$  inches. Stirling iii. 1437.

On the 5th of November, 1874, it was discovered that this picture had been mutilated by cutting out the figure of St. Anthony during the previous forty-eight hours, within which time the curtain covering it had not been withdrawn, so far as was known. This was the third robbery in the Cathedral within a short period. The first was that of a crucifix, subsequently recovered. Next was the loss of a crown and pectoral cross of the image of the Virgen de los Reyes, jewelry of the thirteenth century. After the second robbery the watch was reinforced by two mastiffs, but all these precautions were ineffectual. On the discovery of this last outrage the Spanish Government sent to its representatives abroad photographs of the picture showing the mutilation, and instructing them to aid in the search for the criminals. On the 2d of January, 1875, a Spaniard, named Fernando García, called on Mr. Wm. Schaus, the well-known picture dealer in New-York, and proposed to sell a Murillo which he had at his lodgings. The canvas was, at Mr. Schaus's request, brought to his place of business, and left for examination. It was about 7 feet high by about 5 feet broad, and was rudely tacked to a stretcher, but had evidently been rolled for some time. Much of the paint of the head and face had peeled off; the nose had almost entirely disappeared, and a rough jag on one side, made by a slip of the knife, had been repaired. Mr. Schaus perceived that it was the stolen Murillo, and at once gave notice to the Spanish Consul, for whose account it was a few days later purchased for \$250. It was immediately packed and sent to Cuba, accompanied by García, who was, however, released from custody after a brief examination, in the course of which it appeared that the thief had walked boldly on board the steamer at Cadiz, in broad daylight, with the picture on his shoulder. The injuries were carefully restored, and the picture reinstated in its old position, amid imposing religious and secular festivities, on the 30th of October, 1875. The Chapter of the Cathedral expressed its gratitude towards the skillful restorer of the canvas, Señor Cubells, by presenting him with a gold medal weighing three ounces. His wife was also rewarded with four relics of St. Peter, St. Bartholomew, St. Laureano, and St. Lorenzo. As Mr. Schaus had declined to accept the reward of 50,000 pesetas that had been offered, it was proposed to make some acknowledgment to him for his share in the transaction; but in the joy over the return of the picture this has been forgotten. See D. Claudio Boutelont, *Estudio de San Antonio de Murillo*, Sevilla, 1875. A. de Latour, *Comment un tableau de Murillo fut volé*, etc., Sceaux, 1878, pp. 50, privately printed.

AUG. LEMOINE, litho., 21×12.6, Paris, 1859. Engraved on wood in *Gaz. Beaux Arts*, February 1875. *Harper's Weekly*, February 20, 1875, showing the mutilation by a white line. *The Graphic*, London, June 30, 1875, the stolen part left blank.

**240. ST. ANTONY OF PADUA AND THE INFANT JESUS. SEVILLE MUSEUM, 92.** St. Antony, kneeling profile right, with lilies in his right hand, embraces with his left hand the Infant Saviour, who, seated on an open book, places his right hand on the head of the Saint; four cherubs above. Full length. 2.87×1.90.

Painted for the Capuchin Church. See No. 18. This is probably the finest of Murillo's pictures of the subject.

Engraved on wood in Robinson, *Great Painters*, London, 1877, 8vo, wrongly called *St. Francis*. Dohme, *Kunst und Künstler*, half length, reversed. J. LAURENT, photo., 1067.

**241. ST. ANTONY OF PADUA AND THE INFANT JESUS. Seville Museum, 60.** The Saint, holding lilies in his right hand, kneels profile right, and embraces with both arms the Infant Saviour, who stands on an open book, with his right hand on the head, and his left before the breast of the Saint. Three-quarters length.  $1.90 \times 1.22$ .

Painted for the Capuchin Convent. Companion to No. 277. See No. 18.

Photographed by J. LAURENT, Madrid, No. 1075.

**242. ST. ANTONY OF PADUA AND THE INFANT JESUS. Condesa de la Mejorada, Seville.** A repetition of the above.  $50 \times 37$  inches.

Pictures by Murillo have been in the Mejorada family since the time of the artist. See Standish, *Seville*, 315. Cean Bermudez, *Carta* 100. G. de Leon, ii. 202.

**243. ST. ANTONY OF PADUA AND THE INFANT JESUS. Berlin Museum, 414.** St. Antony, profile left, kneeling on the ground, presses his cheek to that of the Infant Jesus, whom he holds in his arms; the Child caresses the cheek of the Saint; five cherubs are seen in a glory, and two others on the ground on the left, one of whom holds up a lily, the other opens a book; a hilly landscape in the background.  $1.65 \times 2.00$ .

Purchased at Paris in 1835. It is probably the picture, one of the most celebrated of Murillo's works, formerly in the convent of S. Pedro de Alcantara at Seville, whence it was taken by Soult in 1810, with the assistance of a troop of infantry. G. de Leon, ii. 198. Cean Bermudez, *Dic.* ii. 58. J. C. Robinson, Esq., London, has an original study with pen and bistre heightened with white, on white paper.  $13 \times 9\frac{1}{4}$  inches. Signed.

A. H. PAYNE, line, in Payne, *Berlin Gallery*. LOEILLOT DE MARS, litho.,  $15 \times 18$ . Outline in Lübbe, *Denkmäler der Kunst*. Photographed by the BERLIN PHOTO. CO. Engravings of the centre portion only, by CASPAR, SCHULTZ, and L. DE MARS.

**244. ST. ANTONY OF PADUA AND THE INFANT JESUS. Earl of Dudley, London.** A repetition of No. 243, but upright, and with-

out the two cherubs on the ground before the Saint. About 24×16 inches.

**San Donato** sale, Paris, February 21, etc., 1870. .62×.40 cm. 19,500 francs.

FLAMENG, etch., in the San Donato sale catalogue. Engraved on wood in *L'Illustration*, Paris, February 12, 1870.

[Prince Anatole Demidoff was one of the most noted collectors of pictures in modern times, and the Demidoff sales were among the most important of the present age. The fortunes of the house are said to have begun when an ancestor skillfully repaired a pistol for Peter the Great, but the discovery of mines in Siberia, in 1725, was the foundation of the wealth of the family. In 1814 Nicholas Demidoff purchased the old convent of San Donato at the gates of Florence, where he erected the beautiful palace so well known to all visitors to that city. The Grand Duke Leopold II., in recognition of his generosity and public spirit, conferred on Nicholas the title of Prince. His son Anatole, who married the Princess Mathilde Bonaparte, continued the work of collecting which his father began. He died in 1870, on the last day of his great sale of pictures.

The following is a list of the Demidoff sales, all of which, except the last, were held in Paris :

1863, January 13 to 16, Prince Anatole Demidoff. Thirty-four paintings, principally of the French and Dutch schools, produced £13,021; forty-three drawings, about £5,000; forty-one other lots, snuff-boxes, etc., about £21,900; total, about £40,000.

1863, February 26 (Paul Demidoff). Seventeen pictures sold for 158,000 francs.

1864, May 25 and 26, sale of M \* \* \* (Paul Demidoff). Modern pictures and snuff-boxes.

1868, February 3 (Paul Demidoff). Ancient and modern pictures.

1868, April 18. Galerie de San Donato (A. Demidoff). Twenty-three Flemish and Dutch pictures. The catalogue is illustrated with etchings.

1869, April 1, 2, 3. M. D \* \* \* (Paul Demidoff). Ancient and modern pictures, objects of art, etc.

1870, February 24–March 10. San Donato sale (A. Demidoff). Ancient and modern pictures, marbles, drawings, aquarelles, and miniatures. The catalogue is illustrated with fifty-six etchings. The *Gazette des Beaux Arts* for that year has several articles on the collection, with etchings of some of the pictures.

1870, March 22–April 28, San Donato sale. Objects of art. The catalogue is illustrated with photographs. These two sales realized 4,863,031 francs.

1880, March 15–May 13. San Donato sale, at Florence. There were six thousand and seventy-five lots. The pictures, chiefly of the Dutch, Flemish, and Italian schools, aquarelles, engravings, sculpture, furniture, bronzes, curiosities, plate, carpets, tapestries, porcelains, carriages, wines, etc., produced 6,579,580 francs; hot-house plants, 109,463 francs; library, 118,142 francs; furniture in the out-buildings, 37,269 francs; total, 6,844,454 francs, besides the palace and grounds of San Donato, which were subsequently sold at private sale. The catalogue is magnificently enriched with etchings, many of which, with notices of the collection, are published in *L'Art*, for the year 1879–80.

**245. ST. ANTONY OF PADUA AND THE INFANT JESUS.** **Henry Hucks Gibbs, Esq.,** London. A repetition of the Berlin picture No. 243, with slight differences.  $43 \times 36$  inches.

Purchased by Mr. Gibbs in 1853, at Seville, from Señor Espelosin, in whose family it had been since the time of Murillo. Leeds Exhibition, 1868.

**246. ST. ANTONY OF PADUA AND THE INFANT JESUS.** A repetition of the Berlin picture No. 243.  $63 \times 81$  inches.

**H. A. J. Munro** sale, 1878 (by Christie). "Sold by Queen Christina from the royal gallery at Madrid. Purchased from M. Teschier." £2,362 10s. (to the Earl of Rosebery?).

**247. ST. ANTONY OF PADUA AND THE INFANT JESUS.** **Hermitage, St. Petersburg,** 373. The Saint, kneeling profile left, incloses with his arms, without touching, the Infant Saviour, who appears as if walking on an open book, which lies on a rock; the Child's right hand is held up in benediction, his left is in St. Antony's right; five cherubs above, one of whom holds lilies. Full length.  $2.49 \times 1.67$ .

Formerly belonged to M. Laneuville. Purchased in 1852 for 30,000 francs.

A similar, perhaps the same, picture was in the sale of the **Marquis de Forbin-Janson**, May 2, 1842, "brought from Seville by a French General," withdrawn at 40,000 francs.

Photographed by RÖTTGER (Schmitzdorf, librairie de la cour), St. Petersburg.

**248. ST. ANTONY OF PADUA AND THE INFANT JESUS.** **Henry G. Bohn, Esq.,** Twickenham, Middlesex. A sketch, perhaps for No. 240, with variations. Near the lilies is a skull, and in the background a crimson curtain.  $11 \times 8$  inches.

Purchased by the present owner about the year 1860.

**249. ST. ANTONY OF PADUA AND THE INFANT JESUS.** **William Cornwallis Cartwright, Esq.,** Aynhoe, Northamptonshire. The Saint, in brown robe, seated at an oak table, on which his left arm rests, stretches forth his right hand, and looks up to the Infant Saviour, who appears standing on clouds, with his hands extended towards his worshipper; a book is on the table, and on the book a lily.  $82 \times 57$  inches.

See No. 10. Exhibited by W. R. Cartwright at the British Institution, 1839.

**250. ST. ANTONY OF PADUA AND THE INFANT JESUS.** **Lady Holland**, Holland House, London. The Saint, kneeling on his right knee, profile right, holds a branch of lilies in his left hand, and supports with both hands, on his left knee, an open folio, whereon the Infant Saviour stands, with his right hand on St. Antony's head. Landscape background. Full length.

The Princess Marie Liechtenstein observes that the Saint seems to ignore the visible presence of the Deity whom he is adoring, and that the Spiritual Infant casts a shadow, although he impresses no weight on the book, which is an error. *Holland House*, ii. 29.

JOHN DEAN, mezzotint, 17.9×14, London, August 7, 1776.

**251. ST. ANTONY OF PADUA AND THE INFANT JESUS.** **Duke of Sutherland, Stafford House, London.** The Saint, standing profile left, embraces the Infant Saviour, who stands front on an open book, which lies on a great rock; the Saint's right hand, holding lilies, rests on the book, his left holds the right hand of the Child. Full length. 14×12 inches.

Formerly belonged to M. Francillon. It has sometimes been called *St. Francis*. British Institution, 1828.

[The cabinet of M. Francillon was sold at Paris, April 14, etc., 1828.]

**252. ST. ANTONY OF PADUA AND THE INFANT JESUS.** **Baroness Burdett-Coutts**, London. The Saint, kneeling before a table on which is a book, beholds the Infant Saviour, who appears to him holding a globe surmounted by a cross. Cabinet size.

Samuel Rogers sale, by Christie, April 28, etc., 1856, No. 715, wrongly called *St. Francis*, £241 10s. Manchester Exhibition, 1857.

**253. ST. ANTONY OF PADUA AND THE INFANT JESUS.** **M. Eudoxe Marcille**, Paris. The Infant Jesus, standing on a table covered with red cloth, places his right hand on the shoulder of St. Antony, who holds lilies in his right hand before his breast. Half length, on copper. .23×17.

**253a.** "In the church of S. Diego, the Alcazar at Seville, is a picture, which, belonging to the Descalzos of S. if I am not mistaken, represents S. An-Francisco, outside the city, not far from tonio." Ponz, ix. 157.

**253b.** Julian Williams formerly possessed a small sketch or study of No. 243. Stirling, iii. 1437.

**253c.** Joaquin Saenz y Saenz. St. Antony of Padua kneeling before the Infant Jesus. Tubino, 183.

**253d.** José Saenz. St. Antony of Padua kneeling with the Infant Jesus; an early work. Tubino, 190. *Sevilla Pinto*, 477.

**253e.** Jorge Diez Martinez, Seville, St. Antony, kneeling on the ground, beholds the Infant Jesus descending from heaven. Second manner. *Sevilla Pinto*, 486.

**253f.** St. Antony, of Padua, half length, less than life-size, with the Child seated on a book. Belonged successively to the Marqués de la Cañada, to D. Manuel de Leyra, and to D. Sebastian Martinez, and finally came to England. Davies, *Murillo*, xciv. and lxxxiv. note. Ponz, xviii. 22.

**253g.** Lopez Cepero. The Infant Jesus appears above on clouds, blessing St. Antony, who kneels profile left before a table, on which is a closed book; full length. 1.55×1.07. This picture was probably in the Lopez Cepero sale, Paris, 1868, but not sold.

**253h.** Mr. Stanhope, afterwards Earl of Harrington, Minister to Spain in 1725, brought to England a St. Anthony of Padua. Davies, *Murillo*, xcii.

**253i.** Duc de Montpensier, No. 146. *School of Murillo*. St. Antony of Padua, three-quarters length, profile right, with his left hand supports the hips, and with his right touches the foot of the Infant Jesus, who, standing on clouds, with a lily at his feet, caresses the cheek of the Saint. 1.19×.93.

J. LAURENT, photo, 1003. The following lithographs are after a composition similar to the above, ascribed to Murillo: LAFOSSE, 16×12. LAFOSSE, 7.4×6. L. MAURIN, 4.6×3.5. HIRSCH, 10.5×8. C. BURT, line, 8×4.6.

**253k.** St. Antony, profile right, holding lilies before his breast, stands beside a table, on which are pens and an inkstand; the Infant Jesus, seated on a book which lies on the table, caresses the Saint's chin; three cherubs above. Half length.

JOSEPH RICO, line, 5.6×4.4, about 1810. From the original belonging to D. Josef Ignacio Lascano, Cadiz. P. BERSIERE, line, 7×5. BORROMÉ, line, 6×4.4.

**253l.** St. Antony, with the Infant Jesus seated on his arm.

A. PINGOT, litho. *Spurious*.

**253m.** Desenfans sale, April 8, 1786. St. Antony of Padua. 42×48 inches. £42.

**253n.** Altamira sale, 1827. St. Antony of Padua and the Infant Saviour. From Lopez Cepero gallery. £39 16s.

**253p.** Schamp d'Aveschoot sale, Gand, September 14, etc., 1840. St. Antony of Padua, kneeling at a prie-dieu, extends his arms towards the Infant Jesus. 44×34 inches. 210 florins.

**253q.** Aguado sale, 1843, No. 80. St. Antony, in prayer before a stone table on which is a lily, sees the Infant Jesus appear on clouds. 1.60×1.00. 405 francs.

**253r.** Soult sale, 1852, No. 63. St. Antony of Padua, kneeling on a terrace which overlooks a pleasant landscape, presses to his bosom the Infant Jesus, who responds with naïve caresses. .59×.62. 10,200 francs (to Cte. Demidoff?).

**253s.** Louis Philippe sale, 1853, No. 496. St. Antony of Padua and the Infant Jesus. A repetition probably of No. 243, but upright and without the cherubs. 1.14×.89. £85, to Colnaghi.

**253t.** Duc de Morny sale, 1865. St. Antony of Padua, kneeling before a table on which is a book, with his hand on his breast, beholds the Infant Jesus seated on a cloud, with one hand on a globe,

blessing him.  $1.65 \times 1.09$ . 13,000 francs. angels. From the Choquet collection, Madrid.  $14\frac{1}{2} \times 11$  inches. £7 7s., to Cox.

**253u. R. P. Nichols** sale, April 30, 1875. St. Antony of Padua with two Baptist at the British Institution, 1860.

**254. ST. AUGUSTINE. Seville Museum, 59.** The Saint, wearing the black habit of the order of St. Benedict, kneeling on the right, presents to the Infant Jesus, who is seated on the lap of the Virgin, a flaming heart, which the Child transfixes with a dart; three cherubs and five heads above. Painted on a rough panel showing the marks of the plane.  $2.50 \times 1.32$ .

About 1678, at the instance of his friend and fellow-artist, Pedro de Medina Valbuena, Murillo was employed to paint two pictures for the great retable in the church of the convent of St. Augustine outside the Carmona gate, at Seville, which Herrera the elder had already adorned with paintings representing the Annunciation and the Coronation of the Virgin, and which Valbuena was himself engaged in gilding and decorating. The works by Murillo were on the sides of the retable, and represented St. Augustine writing (255), and the Virgin appearing to the Saint (254). There were also some pictures of angels with episcopal insignia and attributes in their hands in the angles of the arch (236a). In the Chapel of St. Thomas were two beautiful paintings, afterwards removed to the prior's cell, one representing St. Thomas dividing his clothes among some poor children (396), the other, St. Thomas giving alms, with the perspective of a cloister (398). In the sacristy was St. Augustine kneeling, with some books (258). There were also several smaller paintings in the lower part of the altar. In the body of the church were copies of works which Murillo had executed for the Caridad (probably *Abraham and the Angels*, *The Prodigal Son's Return*, and the *Healing of the Paralytic*, which were sold in the Marquis of Lansdowne sale, in 1806). See Ponz, ix. 135. Cean Bermudez, *Dic.* ii. 60, and *Carta* 96. G. de Leon, ii. 274, etc. Pictures in the Augustine Convent, "del insigne Murillo" are mentioned by Diego Ortiz de Zuniga in *Anales de Sevilla*, Madrid, 1677, fol. p. 722, a work published in the lifetime of the artist.

Photographed by J. LAURENT, Madrid, No. 795.

[The Convent of St. Augustine was one of the largest in Seville, ranking next after those of St. Francis, St. Paul, the Cartuja, and St. Jerome. Its church, the burial place of numerous great families of Andalusia, among them that of Ponce de Leon, was one of the richest in works of art and precious metals. About the beginning of this century the church was destroyed, and the convent was converted into a prison. In 1880 the property passed into private hands.]

**255. ST. AUGUSTINE. Seville Museum, 54.** The Saint, seated front, behind a table, holding a pen over an open book, turns his head to behold a vision of the Trinity above, on his right, surrounded by

several cherubs and heads. Painted on a panel which is cracked and injured.  $2.49 \times 1.32$ .

Painted for the convent of St. Augustine, at Seville. See No. 254.

Photographed by J. LAURENT, Madrid, No. 1084.

**256. ST. AUGUSTINE.** **Seville Museum, 51.** The Saint, in black robes, kneeling profile left, before an altar, with hands outstretched, looks up towards a ray of light which descends from above; dark background; no accessories.  $1.30 \times 1.72$ .

A sketch; very dark and obscure. From the convent of St. Augustine.

**257. ST. AUGUSTINE.** **Museo del Prado, 860.** The Saint, in black robes and cape, kneeling on the steps of an altar, nearly front, beholds the Virgin, on his left, in a glory, who bares her breast and presses from it a stream of milk, which falls on his lips; opposite to the Virgin is Christ on the cross, from whose side flows a stream of blood, which also falls on the lips of the Saint; many cherubs and heads above; in the foreground are books and two cherubs with mitre and pastoral staff. Second manner.  $2.74 \times 1.95$ .

This picture formerly belonged to the Marqués de los Llanos.

Photographed by J. LAURENT, Madrid, No. 183.

[Twiss mentions a picture in the church of St. Mary Impatica, in Pavia, where the Virgin, standing on clouds, squeezes milk from her breast into the mouths of souls in purgatory; another, in the Chartreuse, in the same city, where Christ, standing on the basin of a fountain, spouts blood from his five wounds. *Travels in Spain*, 144.]

**258. ST. AUGUSTINE.** **George Tomline, Esq., Orwell Park, Suffolk.** The Saint, wearing a rich robe lined with red, kneels in ecstasy before a flaming heart which appears in gray clouds, with the inscription, INQUIETUM EST COR MEUM DONEC PERVENIAT AD TE; on the floor are three books, a mitre, and a crozier; a curtain in the background. Full length, life-size. Second manner.

From the convent of St. Augustine. See No. 254. It was taken to Paris by Marshal Soult, who sold it at private sale about 1846 to Mr. Tomline. This is one of the pictures which the Marshal authorized Mr. Buchanan to sell in England. See *ante* No. 1. Dr. Waagen (iii. 441) considered it the finest single figure he knew by the master. A copy, perhaps of this picture, is in the Cadiz Museum, No. 36.

Sir W. Stirling-Maxwell (*Catalogue of Prints*, p. 96), asserts that there is a line engraving by JOUBERT, 12×9.8. The writer has never seen such an engraving, and Mr. Tomline doubts its existence.

**259.** ST. AUGUSTINE. **Sir Edmund A. H. Lechmere**, Rhydd Court, Worcestershire. The Saint, in black habit, attended by a monk holding a napkin, while washing the feet of pilgrims, recognizes Christ, who has descended from heaven to have his feet washed with the rest; above is seen a church like the Pantheon; a group of angels in the background; the Saviour is supposed to utter the words *Tibi commendo ecclesiam meam*. Second manner. 97×66 inches.

Painted for the nuns of St. Leandro, of the Order of St. Augustine, and sold by them, during the French invasion in 1810, to D. Manuel Real. It passed into the possession of Don Julian Williams, who sold it, in 1825, to Mr. Standish for £600. At the Standish sale, No. 204, it was by mistake attributed to the *School of Murillo*, and sold for £32 10s. J. Dennistoun sale, by Christie, June 14, 1855, £199 10s. Lord Northwick sale, 1859, £252 5s. Mr. Standish considered this the best Murillo in his possession. *Seville and its Vicinity*, 284. *Guia de Sevilla*, 1832. See ante No. 176.

**260.** ST. AUGUSTINE. **Joseph T. Mills**, Esq., Rugby, Warwickshire. The Saint, in Bishop's robes, wearing a mitre and holding a crook, stands on the sea-shore conversing with a child who kneels at his side beside a hole in the sand, which it is trying to fill with water brought from the sea in a shell. Landscape background, with the sea on the left, and mountains beyond. 1.80×1.35 centimetres.

Louis Philippe sale, 246, £680. Stirling (885) is probably mistaken in supposing this to be one of the pictures painted for the Augustine Convent. Praised in Jameson, *S. and L. Art*, 312.

According to the legend the Bishop saw a child on the sea-shore carrying water in a shell to fill a hole in the sand. To the inquiry what he was doing, the child replied that he intended to empty all the water of the sea into that hole. "It is impossible," said the Bishop. "No more impossible," answered the child, "than for you to explain the mystery of the Trinity on which you are now meditating." Among the pictures of this subject by other artists, may be named a small fresco attributed to Raphael in the Sala della Segnatura; a painting by Sanchez Coello in the Escorial, and one by Guercino in the Museo del Prado, 250.

Engraved on wood in Jameson, *Sacred and Legendary Art*, and in Clement, *Legendary and Mythological Art*.

**261.** ST. AUGUSTINE. **Walter R. Bankes**, Esq., Kingston Lacy, Dorset. The Saint, holding a pen, is seated at a table on

which are some books; turning his head, he looks up as if he heard a voice from above. Full length, life-size. About  $7\times 5$  feet.

From the Chapter house of the Cathedral at Plasencia. Mentioned by Waagen, *Treasures of Art in Great Britain*, iv. 382.

**261a.** Juan Govantes. St. Augustine writing, half length, life-size. Stirling, iii. 1433.

**261b.** Jorge Diez Martinez, Madrid. St. Augustine writing, half length, life-size. From A. Bravo. *Sevilla Pinto*, 413. Tubino, 185-6.

**261c.** Pedro Garcia. St. Augustine meditating, half length. *Sevilla Pinto*, 464. Tubino, 187.

**261d.** Formerly in the Louvre, 552. St. Augustine, seated at a table, turns his head, and looks up to the Father and the Son above. Half length. Called the *Inspiration of Murillo*.  $1.04\times .84$ .

This picture was sold in the Lucien Bonaparte sale, 1816, for £130. Buchanan, ii. 283. In 1829 it was purchased by Charles IX. from M. Lapey,

for 4,000 francs. It is now considered to be only a copy, and has been withdrawn from the gallery.

PISTRUCCI, etch., in *Lucien Bonaparte Gallery*, London, 1812, 4to.

**261e.** Baron V. Denon sale, 1826, No. 30. Vision of St. Augustine. 1,200 francs, to Lafontaine. A sketch, identical with No. 257, except that Christ and the Virgin are different, and seen only at half length, and there are no cherubs or heads above.

GOUNOD, litho.,  $14\times 10.5$ , the size of the original, in Denon, *Monuments des Arts*. VILLAIN, litho.,  $12.9\times 9.8$ , reversed, in Chabert, *Galerie des Peintres*.

**261f.** Standish sale, 1853, No. 115. Jesus giving alms to St. Augustine.  $.58\times .70$ . £38 17s., to Durlacher.

**262.** VISION OF ST. BERNARD. **Museo del Prado**, 868. The Saint, wearing the white habit of the Cistercian Order, while kneeling in his cell beholds the Virgin, who appears standing on clouds, surrounded by a glory of cherubs and heads, and bearing the Infant Jesus on her arm; with her right hand she presses from her breast a stream of milk, which falls on the lips of her worshipper; on the left, before a case of books, is a table with books, writing materials, and lilies; other books and the pastoral staff lie on the floor in the foreground. Second manner.  $3.11\times 2.49$ .

From St. Ildefonso. Ribadeneira (*Flos Sanctorum*, p. 396) gives the legend on which this picture is founded: "Ita fertur aliquando patulum ejus os lacte de S.S. suis uberibus prosiliente suaviter implesse, atq. hinc illam styli suavitatem quae cunctis in scriptis ejus sese prodit, liberalitur hausisse."

F. MUNTANER, line,  $20.8\times 16.7$ , at Calco. Nacional. J. BROMLEY, outline, in O'Neil, *Spanish Painters*. A. JAMESON, etch., in *Monastic Orders*. C. ALABERN, etch., in Alabern, *Galleria*.

**263.** ST. BONAVENTURE. Francis Cook, Esq., Richmond Hill, Surrey. The Seraphic Doctor, in gray robe and doctor's cap, seated





Murillo

E. Saint Raymond.

MARRIAGE OF ST CATHARINE.

in a red leather chair beside a table on which are writing materials and crucifix, holds on his left hand a book in which he is writing. 74 × 44 inches.

**Louis Philippe** sale, No. 497, from A. Bravo, £135. **Lord Dalling and Bulwer** sale, February 21, 1873, £257. Exhibited at the South Kensington Museum in 1869. This is one of the earliest works of Murillo. It was formerly in the south-west corner of the large cloister of the convent of San Francisco at Seville, and is mentioned by G. de Leon, i. 60; Ponz, ix. 99. See an account of the pictures in this convent at No. 268. According to the legend, the Saint was permitted to return to the world for three days, that he might finish the memoirs of St. Francis, on which he was engaged. The Duc de Montpensier has an old copy.

Engraved on wood in Jameson, *Monastic Orders*, first edition, p. 303. The engraving is withdrawn from the later editions of the book. ,

**264. MARRIAGE OF ST. CATHARINE.** Capuchin Church, Cadiz. The Virgin, seated on the right on a raised platform, holds on her lap the infant Saviour, who places a ring on the finger of St. Catharine kneeling; behind the Virgin are three youthful angels, and on the left are two others; three cherubs are on the platform in front, and others in the glory above; on the right, are two columns and a curtain; a sword and a broken wheel lie in front on the tiled pavement of the chamber. Full length, life-size. 13 feet 9 inches × 10 feet 8 inches.

This is the last work of Murillo, the one which cost the artist his life. The Capuchin friars having resolved to expend, in the decoration of their church, a sum of money which had been left to them by Juan Violante, a Genoese merchant formerly residing at Cadiz, Murillo was employed to paint five pictures for their high altar. He chose as the subjects: for the centre the Marriage of St. Catharine; on the left St. Joseph and the infant Jesus walking; above it St. Michael standing with a palm in his left hand, the right hand raised; on the right St. Francis, standing before a balustrade, with a crucifix; above it the Guardian Angel. This immense altar-piece, about 20 feet high by 24 feet wide, fills the entire arch at the end of the convent church; and all the figures are of the size of life.

The account of the accident that befell Murillo while engaged on this picture is given by Palomino, as follows: "Such was the modesty of Murillo that we may say this virtue cost him his life. For while engaged in painting for the Church of the Capuchins at Cadiz a large picture of St. Catharine, he stumbled on the scaffold and ruptured his intestines. Being unwilling, through modesty, to permit an examination, or to show the injured part, he died of the accident." Palomino, *Mus. Pict.* iii. 421.

Murillo's will, which he dictated but was not able to sign, on the day of his death, April 3, 1682, says: "I declare that I am making a large painting for the

convent of the Capuchins at Cadiz, and four smaller ones; the price has been agreed upon at 900 pesos, on account of which I have received 350 pesos." A translation of the will is given in this volume. Ponz informs us (xvii. 339) that the St. Catharine was completed by Murillo himself, except a part of the glory, which was finished after his death by Meneses Osorio. Meneses also executed the four lateral pictures, doubtless all after the designs of Murillo. In fact, the Guardian Angel with a child is a repetition, with slight variations, of that formerly in the Capuchin Convent at Seville, and it may reasonably be inferred that the St. Michael was likewise taken from the picture of that saint in the same convent, now lost.

Murillo's drawing for this composition, .20×.28 cm., belonged to Raphael Mengs and was in P. Lefort sale, Paris, Jan. 28, 1869. A sketch belonged to the Marqués de la Cañada, to D. Sebastian Martinez, to D. Manuel de Leyra, and afterwards to Captain Davies. *Murillo*, xciv. and 94. Twiss, *Travels*, 316. Ponz, xviii. 20.

In 1861 two prizes were offered by the Academia de Bellas Artes, of Cadiz, one of 10,000 reals and the other of 5,000 reals, for paintings to commemorate the accident by which Murillo lost his life. The first prize was awarded to D. Alejandro Ferrant y Fischemans, the second to D. José Marcelo Contreras. The picture by Ferrant is now in the museum at Cadiz; also another of the same subject by D. Manuel Cabral Bejarano.

This is one of the richest and most graceful of all the compositions of Murillo, and is so interesting, as well for its history as for its artistic merits, that the author of this catalogue has thought no offering could be more acceptable to the friends of our artist than the accompanying etching which M. Saint Raymond went from Paris to Cadiz expressly to make.

E. SAINT RAYMOND, etch., 1880, in this volume.

**265. MARRIAGE OF ST. CATHARINE.** **Vatican, Rome.** The Virgin, seated on the right, holds the Infant Jesus seated on her lap; the Child places a ring on the hand of St. Catharine, who bends reverently forward, with her left hand on her breast; dark grayish background. Three figures, life-size, of which two are half length. 42×52 inches.

The picture was presented, in 1855, by the ex-Queen Christina of Spain to Pope Pius IX., who placed it in the gallery of the Vatican.

Photographed by ALINARI, Florence, and by A. BRAUN, Paris.

**266. ST. CATHARINE.** **Duke of Wellington,** London. The Saint, wearing a rose in her hair, is turned three-quarters right, and looks up; her right hand on her breast holds a sword, in her left is a palm. Bust, life-size.

Exhibited at the British Institution in 1824.

**267. St. CATHARINE. Church of Santa Cruz, Medina del Rioseco.**

Mentioned by Ponz, *Viaje* xii. 122; and by R. Ford, Handbook, ii. 559.

**267a. Duke of Cleveland**, Raby Castle, Durham. St. Catharine, life-size, kneeling, her eyes turned towards an angel above. 65×44 inches. Doubtful.

King Louis Philippe sale No. 501.  
From the Duc d'Hijar. £300.

**267b. H. D. Owen.** Marriage of St. Catharine. Exhibited at Leeds in 1868.

**267c. Canon Maestre**, Seville. St. Catharine, half-figure, with a sword in one hand and a palm branch in the other; in Guido's softest and richest manner. "One of the finest Murillos in private hands." Standish, *Seville*, 314. Cook, S. S., *Sketches in Spain*, ii. 198. This picture, 1.22×.95, was sold several years ago and is, perhaps, now in England.

**267d. The Parish Church of Sta. Catalina, Seville**, formerly contained

a beautiful St. Catharine Martyr, half-length, painted like nature. Cean, *Carta* 98, and *Dic.* ii. 58. G. de Leon, i. 206. Stirling says the picture afterwards belonged to Marshal Soult (?). *Annals*, iii. 1439.

**267e.** "Diego del Campo has engaged me to paint a picture *de la devocion de Santa Catalina Martyr*, for 32 pesos, which sum he has paid me, and I order my executors to deliver to him the picture which is finished." Extract from Murillo's will.

**267f. St. CATHARINE OF SIENA**, three-quarters length, profile left, crowned with thorns and holding a crucifix with both hands.

FRANCISCO FONTANAELS, line, 10.5×8.2. Barcelona. Dedicated to D. Jayme de Llanza y de Valls.

**268. DEATH OF ST. CLARA. Earl of Dudley**, London. The dying saint lies on a pallet on the left, surrounded by a group of monks and nuns; the Saviour and his Mother approach attended by a throng of female saints and martyrs, all in white robes, wearing crowns and bearing branches of palm. Beneath is a long inscription, giving the legend which the composition depicts, beginning, "Entre los singulares favores," etc. 28 figures, less than life-size. 5 ft. 3 inches by 14 ft. 4 inches.

Painted for the small cloister of the convent of San Francisco at Seville.

When Murillo returned from Madrid, in 1645, a project was on foot to adorn the small cloister, called *de la porteria*, of the convent of San Francisco with eleven historical paintings, the figures to be of life-size. For this purpose money had been collected by one of the brotherhood, but the sum was so small that all the artists of repute declined to undertake the work. Murillo, however, being needy, accepted their offer, although the monks greatly doubted his ability to satisfy their desires. Some of the pictures had verses underneath, taken from the chronicles of the Seraphic religion, intended to explain the story. The first on the right, or east-erly side, on entering the cloister, represented San Francisco listening to angelic

music; the second was San Diego de Alcalá distributing soup to the poor; on the same side were two others, in one of which the soul of Philip II. was seen ascending to heaven. In an interval on the north was the Death of Santa Clara. Four others filled the space on the west side. On the south side were two, one of them quadrangular in form, with two figures; the other represented San Diego in the convent kitchen. On the completion of these works all the connoisseurs were greatly astonished, and wondered where Murillo had acquired so admirable a manner. The painter was no longer obscure, he became famous at once, and was sought after by all. Employment was heaped upon him, and it was by the merit and fame he thus acquired that he obtained the favor of Doña Beatriz de Cabrera y Sotomayor, whom he married in 1648. Cean Bermudez, *Carta*, 46-53.

The convent of San Francisco was the oldest, the largest, and the richest in Seville, having accommodations provided within its spacious walls for 200 monks, whose annual expenditure, notwithstanding that all were fed by charity, exceeded 400,000 reals. It occupied a conspicuous position adjoining and communicating with the Ayuntamiento, or City Hall, and gave its name to the plaza on which that edifice stands. Its vast cloisters stretched far to the west towards the Guadalquivir, and with its gardens it occupied all the space from the Plaza de San Francisco on the east to Calle de Zaragoza on the west, and from Calle de los Catalanes on the north to Calle de los Tintores on the south. Every altar and chapel, not only of the church, but of the cloisters as well, was under the special patronage of some great family, whose pride and religion had been displayed in its adornment. It was the chosen burial-place of the grandees of Andalusia, by whose devotion it had been enriched with precious marbles, sculptures, bronzes, frescoes, and paintings to such an extent that it was justly considered, after the cathedral, the chief glory of Seville. But the richest part of the convent in artistic wealth, Gonzalez de Leon says, was the small cloister which contained eleven of the best works of Murillo. See Palomino, iii. 420. Ponz, *Viage*, ix. 95. Arana de Varflora, *Compendio*, i. 41. G. de Leon, i. 59. Cean Bermudez, *Carta*, 46-57. Stirling, *Annals*, ii. 834-7, etc.

On the arrival of Marshal Soult on the first of February, 1810, all was changed. The convent was assigned as quarters to a regiment of the line, which negligently, or as the Spaniards say, designedly, allowed a fire to break out on the first of November in the same year, whereby a large part of the conventional buildings were destroyed. Little more than ruins remained when the French evacuated the city on the 26th of August, 1812. Efforts were made from time to time to restore the church, but with only partial success. Finally, in September, 1840, its complete demolition was decreed, and in place of the convent, with its cloisters and gardens, new streets were laid out, and the Plaza de San Fernando, sometimes called Plaza Nueva, was constructed, one hundred and fifty metres in length by ninety in breadth, being the largest and finest in Seville.

Immediately on occupying the city the French took the precaution to secure such artistic treasures as were portable and had a market value. Of the eleven paintings in the small cloister of this convent, three fell into the hands of Marshal Soult, who carried them to Paris. General Faviers, Intendant-General of the French army, took possession of four. Owing to the haste of the evacuation the remaining four were left behind in the Alcazar, with many other pictures from dif-

ferent churches and convents, amounting, Mr. Ford asserts, to more than a thousand (*Handbook*, i. 186). Two, if not four, of these fell into the possession of Don Antonio Bravo, a noted collector at Seville. (See Velazquez, No. 9a.)

These paintings are so interesting, and mark so important an epoch in the life of the artist, that no biographer of Murillo omits to mention them. The following is a list, with the names of the present owners :

DEATH OF ST. CLARA, No. 268.	Earl of Dudley.
ST. DIEGO OF ALCALA, or the <i>Cuisine des Anges</i> , No. 269.	Louvre.
ST. DIEGO BLESSING A POT OF SOUP, No. 270.	Academy of S. Fernando.
ST. DIEGO SURPRISED BY THE GUARDIAN, No. 273.	Charles B. Curtis.
ST. DIEGO IN ECSTASY BEFORE A CROSS, No. 271.	Toulouse Museum.
ST. DIEGO, or <i>The Plague</i> , No. 272.	Duc di Pozzo di Borgo.
ST. FRANCIS listening to music, No. 287.	Academy of S. Fernando.
ST. GILES before the Pope, No. 309.	Philip W. S. Miles.
ST. PHILIP, No. 383.	Soult Sale.
TWO MONKS, No. 400.	Francis Clare Ford.
A MONK robbed by a brigand, No. 401.	Ch. Baudet.

Besides the above the convent contained :

A small CONCEPTION, on the same wall with the Death of St. Clara ; companion to another CONCEPTION which was over the door leading to the principal staircase of the convent.

A CONCEPTION, with a religioso at the Virgin's feet writing ; in an angle of the grand cloister, No. 50a.

Another CONCEPTION, over the principal arch in the nave of the church, No. 21.

ST. BONAVENTURE, in the south-west corner of the grand cloister, No. 263.

PORTRAIT OF D. PEDRO DE URBINA in the ante sacristy, No. 476h.

In the plunder of the convent by the French, the Death of St. Clara fell to the share of General Mathieu de Faviers, and was carried by him to Paris ; but it was not in his sale in 1837, having been previously sold to M. Aguado, at whose sale, in 1843, it was bid in at 19,000 francs. It was sold in the Aguado sale April 10, 1865, for 75,000 francs. Again in the Marquis de Salamanca sale June 3, 1867, for 95,000 francs.

Exhibited at Leeds in 1868, and at Royal Academy in 1871. A copy by Bocanegra is in the Hermitage, No. 396. D. Roberto Kith, Seville, has a very old repetition or copy, considerably varied and unfinished, about 7×11 feet.

Engraved on wood in *L'Illustration*, March 18, 1855, and in *Gaz. B. Arts*, Jan. 1875.

268a. D. Pedro Garcia had a picture representing the Death of St. Clara. Mentioned in Tubino, *Murillo*, 187, and in *Sevilla Pintoresca*, p. 464.

268b. Louis Philippe sale, 274. Death of St. Clara. .33×.36. £28 to Drax. Jameson, *Monastic Orders*, 277. Doubted by Stirling, *Annals*, iii. 1440.

269. SAINT DIEGO OF ALCALA. *La Cuisine des Anges*. Louvre,

546. The Saint, with joined hands, is raised from the ground with

rapture, while angels perform his duties as cook in the convent kitchen; before him are two angels with spread wings, one of whom holds a jar; other angels on the right, with provisions and cooking utensils, are preparing food; on the left a monk has introduced two visitors; the one on the extreme left is supposed to represent Murillo himself. Beneath is a long inscription, and the signature of the artist, and the date. *B'meus. deMurillo. 1646 f.* 12 figures nearly life-size. 1.804.50.

Painted for the Franciscan Convent. See No. 268. It remained in its original position on the south wall of the cloister until it was appropriated, with others, by Marshal Soult, at whose sale, in 1852, it was bid in at 85,500 francs. About 1858 the Marshal's heirs sold it to the Louvre for 80,000 francs. See No. 55. While in Soult's possession it was injudiciously restored and repainted. *L'Illustration*, Jan. 8, 1859, p. 25. A writer in the *Athenaeum*, Jan. 19, 1852, asserts that it was at one time sent to London and offered for sale at £3,000.

"When I was at Seville I made repeated offers to bring this picture to England, saying I would send it safe back (and give security for the performance), perfectly repaired, without any expense whatever, to the convent; the exhibition would have paid it an hundredfold. Being exposed to the morning sun, and having been so one hundred and fifty years to the open air, pieces about a foot from the bottom, as large as the palm of your hand, had been chipped off, the remainder is perfect." Davies, *Murillo*, 53 note.

Engraved on wood in *L'Illustration*, Jan. 8, 1859. *Gazette Beaux Arts*, Jan., 1875. A. BRAUN, Photo. The figure of the angel arranging the dishes, in *Gaz. B. Arts*, Feb., 1877.

**269a. R. Baxter.** *Cuisine des Anges*, emy, London, in 1873. It was probably a sketch. 16½×23 inches. Exhibited sold at Mr. Baxter's sale by Christie. at the winter exhibition of Royal Acad- London, Jan. 8, 1881.

**270. SAINT DIEGO OF ALCALA BLESSING A POT OF SOUP.** *Academy of San Fernando*, Madrid. St. Diego, kneeling on our left with joined hands, blesses the food contained in a large basin placed on the floor; around the basin are grouped four kneeling urchins, with their mother, and surrounding them a throng of other beggars eagerly await the supply of their wants; eight lines are inscribed beneath; 17 figures. 1.72×1.80.

Painted for the convent of San Francisco. See ante, No. 268.

FED. NAVARRETE, etch., in *Cuadros Selectos de R. Acad. de S. Fernando*. J. LAURENT, photo. 486.





March 6

A. Lalauze.

### ST DIEGO OF ALCALÁ

Surprised by the guardian.

**271. SAINT DIEGO OF ALCALA IN ECSTASY BEFORE A CROSS.**  
**Toulouse Museum, 39.** The Cardinal Bishop of Pampeluna, accompanied by four monks, entering the garden of the convent, beholds with amazement St. Diego raised from the ground in ecstasy before a cross ; at the feet of the Saint are some vegetables and a mattock ; in the background is a landscape with trees, and the walls of the convent on the right. Six figures. Eight lines are inscribed beneath.  $1.69 \times 1.81$ .

Painted for the convent of San Francisco. See No. 268.

This picture was brought from Spain by General Faviers, passed into the possession of **M. Aguado**, and was sold in his sale, 1843, for 2,825 francs, to the Government. It was sent to the Museum in 1846. The canvas has been injured and extensively and badly restored, with the loss of some of the lines beneath.

Cousin, line, in the *Galerie Aguado*, Paris n. d. folio.

**272. SAINT DIEGO OF ALCALA, or *The Plague*. Duc de Pozzo di Borgo, Paris.** The Saint kneels, imploring assistance for the victims of an epidemic, from an Alcalde who recoils as if fearing contagion ; architecture and people in the background. The figure standing beside the Alcalde is thought to be a portrait of Murillo himself.  $1.78 \times 1.90$ .

Painted for the convent of San Francisco. See No. 268. It was taken to Paris by **Marshal Soult**, and sold at his sale, 1852, for 20,000 francs.

Engraved in outline in *Réveil, Musée de Peinture*, iv. 255.

**273. SAINT DIEGO OF ALCALA SURPRISED BY THE GUARDIAN.**  
**Charles B. Curtis, Esq., New-York.** The Saint is surprised with bread in his robe changed to flowers. He stands on the right, holding up a fold of his brown robe filled with roses, which he shows to the Guardian, who raises his hands in amazement at the miracle ; behind the Saint is another monk with a basket of bread ; on the left are four old beggars imploring alms, and two boys ; Christ himself, marked with the stigmata, is seated in front in the guise of a beggar, as if saying, " Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me." Above are five cherubs, three of whom, in a group, shower flowers on the head of the Saint. The background is formed by the walls of the convent, with a bit of sky

on the left. The figures of the Saint and the Guardian are, one or both, the same as those in the pictures in the Louvre, No. 269, Toulouse Museum, No. 271, and in the Academy of San Fernando, No. 270. One of the beggars is seen in the Adoration, in the Museo del Prado, No. 121.  $93 \times 78$  inches.

Painted for the convent of San Francisco. See No. 268. After the occupation of Seville by the French, this picture fell into the hands of Don Antonio Bravo, from whom it descended to his nephew, Don Aniceto Bravo (see Velazquez No. 9a), "whose magnificent gallery of 840 paintings might rank with many museums of the first order." A. de los Rios, *Sevilla Pinto.*, 409. The picture is fully described, and its history given, in Gonzalez de Leon, *Noticia Artistica . . . de Sevilla*, Sevilla, 1844, 8vo, part ii. p. 256. Miranda, *Glorias de Sevilla*, Sevilla, 1849, 8vo. p. 134. A. de los Rios, *Sevilla Pintoresca*, 8vo, Sevilla, 1844, p. 414. Also in Tubino, *Murillo, su epoca, su vida, sus cuadros*, 8vo, Sevilla, 1864, p. 185-6. Señor Tubino adds a note by which he informs us that after the death of Señor Bravo, his widow dispersed the collection of pictures which her husband possessed, and that the San Diego Surprised by the Guardian was purchased by Don Jorge Diez Martinez. From this gentleman it passed, in 1865, to Don Luis Portilla, Madrid, who, in 1873, sold it to W. J. Shaw. It was sold by Mr. Shaw, in 1880, at private sale, to the present owner. Comte A. Raczyński endeavored to buy the picture in 1842, but he considered the price which Señor Bravo demanded for it, 45,000 reals, greater than he could afford. Raczyński, *Les Arts en Portugal*, p. 512.

The legend is to the effect that the Saint, having been often reproved by the prior of the convent for his excessive charity towards the poor, was on one occasion protected from punishment by the miracle which the artist has depicted. Annibale Carracci, with the assistance of Albano, painted a picture representing this miracle in the series of frescoes which once adorned the church of San Giacomo degli Spagnuoli at Rome. The church has been destroyed, but the composition still exists in the engraving by Guilain.

A like story is told of St. Elizabeth of Hungary, and also of St. Casilda. A picture by Zurbaran, representing the miracle operated for the benefit of this last-named saint, is in the Museo del Prado, No. 1132.

Etched by A. LALAUZE, for this catalogue, after a photograph.

**273a. The Church of Sta. Catalina,** Seville, formerly possessed a St. Diego of Alcalá, half length. G. de Leon, i. 206. Diego bearing the cross, in a landscape; an early work. Head, *Handbook*, 163.

**273b. Galerie Espagnole,** No. 177. St. Diego of Alcalá.  $1.00 \times .78$ . Mrs. Jameson describes this picture as St. Diego with roses in his tunic. It does not appear to have been sold in the Louis Philippe sale, 1853.

**273c. Julian Williams** had a St.

Diego bearing the cross, in a landscape; an early work. Head, *Handbook*, 163.

**273d. St. Diego,** in profile, bearing a heavy cross over his shoulders. *Doubtful.*

LLANTA, litho.,  $7.2 \times 5.9$ .

**273e. A. Bravo.** St. Diego of Alcalá, three-quarters face, with eyes upturned, kneels on the left, embracing a cross against which his cheek rests; his right hand is on his left wrist; the cross bears

the inscription I N R I. Full length, life-size,  $2\frac{3}{4} \times 2\frac{7}{8}$  varas (58×62 inches). Companion to St. Joseph and the Infant Saviour. *Sevilla Pintoresca*, 412.

Lithograph in Miranda, *Glorias de Sevilla*, Sevilla, 1844, 8vo.

**273f. A. Bravo.** St. Diego of Alcala, with the bread in his tunic changed to roses; an emaciated half-length figure; life-size. *Sevilla Pinto.*, 412.

**273g. Aguado** sale, Paris, March 20 to 28, 1843, No. 83. St. Dominic is represented in religious costume, consisting of a white robe covered by a black mantle. One figure. .90×.69. 160 francs.

**273h. Vigneron de la Haye** sale, 1853. St. Dominic kneeling. 1,000 francs.

St. Dominic with the Virgin. See *ante* No. 117a.

**274. ST. ELIZABETH OF HUNGARY, *El Tiñoso. Academy of San Fernando*, Madrid.** The young and beautiful Saint, arrayed in the dark robe and white headgear of a nun, surmounted by a small coronet, stands in a rich portico washing the scald head of a beggar boy, *el Tiñoso*, who bends over a silver basin placed on a pedestal; two ladies and a spectacled duenna supply the Saint with lotions; on her left is a second boy cautiously removing a plaster from his head, a cripple hobbling away on crutches, and an old woman seated; in the foreground is seated a half-naked beggar with his head bound up, removing a bandage from an ulcer on his leg; on the right, in the background, is a secondary scene, in which the same Saint and her ladies are serving a number of poor persons, who are seated in a gallery at a table. Nine figures, full length, life-size. Companion to *San Juan de Dios*, No. 339. 4.20×3.20.

One of eight large pictures painted for the Caridad. In 1674 the artist received for it and its companion, *San Juan de Dios*, 16,840 reals (4,210 francs). See *ante* No. 1. In the *Diccionario*, Cean Bermudez called this Saint, *Isabel of Portugal*, an error which he corrected in the *Carta*. According to the *Biographie Universelle*, art. *Murillo*, this, and the two pictures of the Roman Senator (Nos. 229 and 230) were presented by the City of Seville to Marshal Soult, who gave them to the King at the Restoration. For a time they were in the Louvre, but in 1815 they were returned to Spain and placed in the Academy. The Brotherhood of the Santa Caridad have made repeated efforts to secure the return of this precious canvas to Seville, and when the Queen visited that city in 1862, they procured from her a promise to restore it, but it is still in Madrid.

"The composition so closely resembles the print of St. Erentrudis washing the head of a patient, by Raphael Sadeler, in *Bavaria Sancta . . . descripta à Matt. Radero*; Monaci, 1615-24, 3 vols. fol. i. p. 45, No. 16, that there can be no doubt that Murillo used that print as the foundation of his own design." Sir W. Stirling-Maxwell, *Catalogue of Prints*, p. III.

P. BOUTROIS, line, in Montalembert, *Monumens de l'histoire de Ste. Elizabeth*, Paris, 1840, fol. D. MARTINEZ, line, 23×17, at Calco. Nacional. Outline in Réveil Musée, xiv. 975, and in *Musée Religieux*. Lithographs by FLORENTIN DE CRAENE, in *Col. Lith.* LAFOSSE, 20.3×15.6. F. CHEVALIER, 10.8×8.4. CH. VOGT, 9.2×7.8. DEFRONDAT, 11×8.8. M. LAVIGNE, 20.5×15.5. CHARPENTIER, 8.8×6.8. H. JANNIN, 8.9×7. On wood in Blanc, *Peintres*; Viardot, *Illust. Hist. of Painters*, London, 1877. Becker, *Kunst und Künstler*.

**275. ST. ELIZABETH OF HUNGARY.** John L. O'Sullivan, Esq., New-York. A small sketch for the above, with some important variations. There are two urchins behind the one to whom the Saint is ministering; and in place of the architecture and the feast is a group of six beggars, among them, the one on crutches, who is hobbling towards, instead of away from, the Saint. On wood, 10 $\frac{1}{4}$ ×6 $\frac{3}{4}$  inches.

Bought in Lisbon about 1848, by Mr. O'Sullivan, then United States Minister to Portugal.

**275a.** In the Sacristy of the Convent was a picture of Santa Isabel, Reyna de of La Visitacion, Madrid, belonging Hungria. Mentioned by Ponz, *Viage de to the nuns of San Francisco de Sales, España*, v. 243.

**276. ST. FELIX OF CANTALICIO.** Seville Museum, 90. The aged Saint kneeling, profile left, with the Infant Jesus seated in his arms, beholds a vision of the Virgin, who has descended on clouds accompanied by three cherubs, and who reaches forth her arms to receive her Son; the Child stretches his right hand upwards towards his mother. The wallet of the Saint lies in the centre foreground. Full length. 2.95×1.95.

One of the eight altar-pieces painted for the Capuchin Church. See No. 18. The Spaniards have a saying that this picture is painted *con leche y sangre*, with milk and blood.

Photographed by J. LAURENT, Madrid, No. 794.

**277. ST. FELIX OF CANTALICIO.** Seville Museum, 53. St. Felix is seen, profile left, bending over the Infant Jesus, whom he holds reclining on his arms; the naked Child, with both hands, caresses the bearded cheeks of the aged Saint. Three-quarters length. 1.89×1.20.

Painted for the high-altar of the Capuchin Church. See No. 18. Companion to No. 241. Both were framed as segments of the arch at the top of the retable. This picture is called *St. Felix de las arrugas*, from the wrinkles in the hands of the Saint.

Photographed by J. LAURENT, Madrid, No. 1,074.

**278.** ST. FELIX OF CANTALICIO. **Lord Elcho**, London. The Saint, on the right, in Capuchin habit and hood, holds a wallet, in which the Child Jesus is about to deposit a roll of bread; above are two heads and three cherubs, two of them with loaves; a landscape with a town in the background. Full length, life-size.  $2.06 \times 2.06$  centimetres.

Louis Philippe sale No. 499, from a convent in Seville. £350. British Institution, 1855. Manchester Exhibition, 1857. South Kensington Museum, 1870. D. Roberto Kith, Seville, has a very old copy, about  $3 \times 2$  feet.

The two figures without background, etc., are engraved in Jameson, *Monastic Orders*; and in Clement, *L. and M. Art.*

**278a.** D. Manuel Sanz de Tejada, writer was informed in Cadiz that these Cadiz, formerly had twelve Murillos, pictures had been sold in London. among them St. Felix de Cantalicio, life-size, very beautiful and well-preserved. **278b.** D. Josef Murcia, Cadiz, had a finished sketch of St. Felix de Cantalicio. Ponz, xviii. 27. Raczinski, *Arts en Portugal*, 518. The

**279.** SAN FERNANDO. **Seville Cathedral**, Chapter Room. The royal Saint wears a crown and ermine robes, and holds a globe and sceptre. Bust, circular; life-size.

Pedro de Medina Valbuena in 1668, in which year he was mayor-domo of the Academy which Murillo had founded at Seville, gilded and painted black the ornaments of the Chapter Room, spoiling the beauty of the stone and marble. Murillo painted for the eight circles of the dome of this chamber portraits of the canonized archbishops of the diocese, Pio, Laureano, Leandro, and Isidoro; the royal Saints Hermengildo and Fernando, and the virgin Saints Justa and Rufina. Cean, *Carta* 72. These medallion portraits are painted in oil, and are ranged on the dome of the circular hall in the following order: On the right SS. Hermengildo, Isidoro, Pio, and Justa; on the left Fernando, Leandro, Laureano, and Rufina. A view of the interior of the Sala Capitular, showing the position of these pictures and of the Immaculate Conception, No. 23, as they are placed on the walls, is given in Miranda, *Glorias de Sevilla*, facing p. 37.

**280.** SAN FERNANDO. **Seville Cathedral**, in the Contaduria or Counting House. The Saint stands crowned and wearing armor and royal robes; his outstretched right hand holds a sword; in the left is a globe. Full length, life-size.

**281.** SAN FERNANDO. **Biblioteca Colombiana**, Seville. The Saint, crowned and wearing armor, and an ermine cloak with a broad

collar, looks up; his right hand at his side holds his sword; in his left hand is a globe. Half-length, half-size.

Is this the picture mentioned by G. de Leon (i. 66) as being formerly in the Casas Capitulares?

Photographed by J. LAURENT, Madrid, No. 1124.

**282. SAN FERNANDO. Museo del Prado, 876.** The royal Saint, about thirty-five years of age, three-quarters left, wearing armor and an ermine mantle, with hands joined, kneels in prayer on a red cushion; two cherubs above draw aside a red curtain; a crown and sceptre are on a red cushion beside him. Full length. .56×.38.

This picture appears, from the inscription on Carmona's engraving, to have belonged in 1791 to the Marqués de la Hinojosa. It was probably painted about the time of the Canonization of the King in 1671.

M. S. CARMONA, line, 14.2×9.5, Madrid, 1791, from the picture belonging to the Marqués de la Hinojosa. L. F. NOSERET, line, 9.5×6.8. A. G. VILAMIL, litho., in *Col. Lito.* On wood reversed, in Jameson, *Monastic Orders*, and in Clement, *L. and M. Art.*

**283. SAN FERNANDO.** Bust, in an oval, looking front, wearing a crown and an ermine cape, and holding a sword and a globe; above are three cherubs, two of whom hold aside a curtain; beneath are two others with a scroll inscribed MAGNI FERDINANDI, etc.

MATIAS DE ARTEAGA, etch., 11×7.2, 1772, in F. de la Torre Farfan, *Fiestas de la Sta. Iglesia de Sevilla*, Sevilla, 1672, fol. The author says the portrait was "sacada con facilidad por la mano del famoso Bartolomé Murillo en una tabla de alerce." *Fiestas*, p. 325. There is another etching by Arteaga of the same portrait. It is smaller, in an oval, with a shield on each side, dated 167—; the last figure of the date is illegible. It seems to be part of the title-page of a book of which, in the only copy I have seen, the word "APOLOGIA" alone is preserved. These are the first engravings ever made after a work of Murillo. Arteaga's engraving is copied by F. MUNTANER, line, 7×4.8, in D. Alonso Nuñez de Castro, *Vida de S. Fernando*, Madrid, 1784, 4to. The original after which Arteaga worked is unknown. Perhaps it was a drawing made by Murillo for the engraver's use. Stirling (*Annals*, 918) is incorrect in saying the etching is after the portrait in the Biblioteca at Seville, as the two are quite different. In another place (*Annals*, 1435) Stirling mentions a picture in black and white, purchased in Cadiz in 1830 or 1831 by J. M. Escazena and afterwards sold to Sir J. M. Brackenbury, which he thinks may have been Murillo's drawing for the etching, with which it agrees even as to size.

**284. SAN FERNANDO. Heirs of the Infant Don Sebastian, Pau, No. 580.** The royal Saint, wearing a rich gold chain over his

ermine mantle, bears in the left hand a globe and in the right a sword, which extends over his shoulder. Bust, in an oval, hung with red drapery; beneath are four cherubs holding aside the drapery. Inscribed, *VERA DIVI FERDINANDI II.*  $1.66 \times 1.12$ .

"It is the model from which the effigy was carved by Señor Piquer, which is seen in the Armeria at Madrid, No. 1785, and is borne in procession to the palace chapel on the anniversary of the capture of Seville, May 29." O'Shea, *Handbook*, 301.

**284a. A. Bravo.** San Fernando, half-length, life-size, a sword in his right hand, his left rests on a globe.  $1\frac{1}{4} \times 7\frac{1}{2}$  varas. From the chapel de los Pintores in the church of S. Andres. G. de Leon, i. 253. *Sevilla Pinto.*, 410-12.

**284b. Don Aniceto Bravo,** Seville. San Fernando, full length, life-size, in royal mantle, trimmed with gold, grasping a sword with his right hand. A picture of more merit than the preceding. *Sevilla Pinto.*, 413.

**285. ST. FRANCIS OF ASSISI, or *La Porciúncula. Heirs of the Infant Don Sebastian*,** Pau, No. 569. St. Francis, kneeling on the left at an altar, which is placed in the centre of the composition, with outstretched arms, looks up to the Saviour who is seated on clouds above the altar, clad only in a single robe, which covers the lower part of his body, the end of the robe floating upwards above his head; the Saviour, supporting with his left hand a cross, the lower end of which is upheld by a group of cherubs, looks down to the Saint, towards whom he extends his right hand in benediction; on the left the Virgin, kneeling on clouds, with her hands crossed on her breast, intercedes with her Son for the grace of the Jubilee of the Porciúncula; above the altar is a group of seven cherubs scattering on the head of the Saint roses that have sprung from the thorns which he has used as a scourge; a lay-brother is faintly seen standing on the left of the altar; the composition is enriched with about twenty-seven infant angels and seven angels full-size.  $4.30 \times 2.95$ .

Painted for the Capuchin Church. See No. 18. "In the high-altar is the glorious picture of the *Jubileo de la Porciúncula*. There is so much variety and beauty in the angels, that the artists said when they saw it, that they had never known so wonderful a picture." Palomino, iii. 422. D. Joaquin Bejarano, a painter of Seville, having done much work for the Capuchins in restoring their church and its pictures after the French quitted that city, received in payment for his services this picture which he sold to D. José de Madrazo for 18,000 reals. Señor Madrazo sold it to the Infant Don Sebastian for 90,000 reals. G. de Leon, *Noticia Artística*, ii. 260. Mr. Ford (*Handbook*, 708), gives an amusing account of the vicissi-

tudes this canvas has undergone at the hands of Bejarano, Madrazo, and Bueno. It was for a time in the Museo Nacional del Fomento at Madrid, but its late owner, Don Sebastian, being attached to the Carlist cause, transferred himself and his valuables to Pau.

V. CAMARON, litho.  $18.5 \times 12$ . Privately engraved.

**286.** ST. FRANCIS OF ASSISI, or *La Porciúncula*. **Museo del Prado,**  
**861.** St. Francis, with outstretched arms, kneeling on the right before an altar which is placed on the left of the composition, looks up to the Saviour, who is seated on clouds wearing a mantle, with one hand extended in benediction, the other supporting a cross; the Virgin is seated on the right with her right hand on her breast, and the left extended towards the Saint; in the upper right corner are two heads and three cherubs; beneath the Saviour are three cherubs; all showering roses on the head of St. Francis. Second manner.  $2.06 \times 1.46$ .

Appraised by D. José de Madrazo in 1834 at 70,000 reals.

Photographed by J. LAURENT, Madrid, No. 19.

**286a. Cathedral, Seville.** Capilla de Belén. "El centro se ocupó de una admirable pintura de nuestro mejor Tiziano Bartolomé Murillo, donde se contiene aquel indulto maravilloso concedido del Cielo al Santo Patriarca Francisco, con el título de Jubileo de la Porciúncula." F. de la Torre Farfan, *Fiestas de Sevilla*, p. 233.

**286b.** The Alfaro family have documents showing that in 1667 Murillo painted for Juan Ignacio de Alfaro a picture of the *Porciúncula*. That picture has disappeared, but one that has been substituted for it is still in the possession of the family. José de Madrazo, in *Joyas de la Pintura*, note to Tobar's portrait of Murillo.

**287.** ST. FRANCIS OF ASSISI. **Academy of San Fernando, Madrid.** Seated on a mat in his cell and bearing the stigmata, the Saint beholds with ecstasy an angel, who consoles him with the music of a violin. Eight lines are inscribed beneath. Two figures.  $1.70 \times 1.86$ .

Painted for the small cloister of the Convent of San Francisco. See No. 268. This subject has been treated by Ribalta in a painting in the Museo del Prado, 947.

Photographed by J. LAURENT, Madrid, No. 487.

**288.** ST. FRANCIS OF ASSISI. **Seville Museum, 88.** St. Francis, standing with his right foot on a globe, embraces the crucified Saviour, who has released his right hand from the cross and places it

on the shoulder of the Saint; two cherubs in clouds on the right hold an open folio. Vaporoso manner.  $2.77 \times 1.81$ .

Painted for the Capuchin convent. See No. 18. Two small sketches existed in 1794, one in the collection of D. Pedro O'Crowley, at Cadiz, the other in that of the Marqués de Montehermoso, at Vittoria. Stirling, ii. 876.

MARTIN GUTIERREZ, line,  $11.7 \times 7.6$ . Madrid, 1800. L. FLAMENG, etch., in *Gaz. B. Arts*, April, 1875, and in Stothert, *French and Spanish Painters*. JACOTT, litho.,  $15.7 \times 10.7$ . MME. SOYER, outline,  $11 \times 8.5$ . On wood in Dohme, *Kunst und Künstler*.

**289.** ST. FRANCIS OF ASSISI. **George Salting, Esq.**, London. A repetition of the above; the cherubs holding the open book are omitted. About  $30 \times 22$  inches.

Purchased from Mr. Cox, a picture dealer in Pall Mall.

**290.** ST. FRANCIS OF ASSISI. **Henry G. Bohn, Esq.**, Twickenham, Middlesex. A sketch of the above.  $11 \times 8$  inches.

Louis Philippe sale, No. 493 (167), from a Franciscan convent in Seville. £25, to Hoskins.

G. A. Hoskins sale, June 18, 1864, called St. Thomas. £39 18s.

**291.** ST. FRANCIS OF ASSISI. **Capuchin Convent, Cadiz**, in the nave of the church. St. Francis, three-quarters right, bearing the stigmata, kneels, and, with outstretched hands, looks up to the vision of a seraph; behind him, reclining on the ground, in the middle distance, is a monk who turns to look at the Saint, and raises his hand in amazement at the sight which he beholds; a cross, skull, and book are on the right in the foreground; landscape with buildings in the background. Full length.  $72 \times 81$  inches.

Photographed by J. LAURENT, Madrid, No. 1815.

**292.** ST. FRANCIS OF ASSISI. **Sir William Fitzherbert, Bart.**, London. The Saint, bearing the stigmata, and wearing the cord and habit of his order, kneels on a large rock, nearly profile left, with hands outstretched, and looks up in ecstasy.  $66 \times 44$  inches.

Bequeathed to the father of the present owner by Henry Gally Knight, who is supposed to have brought it from Spain in 1810. Leeds Exhibition, 1868. Royal Academy, 1879.

FIDELE ROCA, line engraving, after the above or a similar composition. The plate mark measures  $10.6 \times 6.8$ . There is an engraving without the name of either painter or engraver, measuring  $12.6 \times 8.7$ , identical with the above, but larger and with additions of a winged seraph in the left upper corner, and the bust of a lay brother faintly seen beneath the right hand of the Saint. The writer is informed by Don Manuel Williams, of Seville, son of Don Julian Williams, and himself an intelligent and cultivated amateur, that this plate is the same as Roca's, and that the additions and enlargement were done by José María Martín, an engraver of Seville, about 1830.

S. Sturges, Esq., London, has a picture similar to Sir William Fitzherbert's, and of the same dimensions, but the Saint is represented without the stigmata. It was formerly attributed to Murillo, but now to Cigoli.

Baron V. Denon had a drawing attributed to Murillo, of St. Francis kneeling three-quarters right, with his head turned to behold in clouds on the left a vision of Christ crucified; a lay brother is seen at full length on the right. The drawing is lithographed in Denon, *Monuments*, iii. 237.

In the Bonnemaison sale, 1827, was a work by Alonzo Cano. St. Francis bearing the stigmata, and wearing a thick robe rent at the side, and bound with a thong, kneels on the ground, and, with hands upraised, contemplates a winged seraph in the air; at a distance is one of his companions reading, seen only in bust; the arid summit of a mountain in the background. 7 feet 5 inches by 5 feet 2 inches. 2,000 francs.

**293. ST. FRANCIS OF ASSISI. DON NICHOLAS MAESTRE,** Seville. St. Francis kneeling, with outstretched arms, looks up to heaven in prayer; in the middle distance, on the left, is a lay brother reading. Landscape background.  $1.95 \times 1.62$ .

This picture was painted by Murillo for an ancestor of the present owner. Mentioned by G. de Leon, ii. 183. Head, in *Foreign Quarterly*, xxvi. 267. Stan-dish, *Seville*, 314. W. G. Clark, *Gazpacho*, 247.

**294. ST. FRANCIS OF ASSISI?** **MUNICH GALLERY, 371.** A beardless, tonsured monk, in black robe, attended by two young ecclesiastics, stands on a stone portico before a column, giving alms to a cripple, who kneels, holding a crutch and a staff; in the background is rich architecture, with cloisters on the left, where about twenty small figures are seen, among them some monks distributing bread to the poor.  $81 \times 51$  inches.

Purchased in 1815 from General Sebastiani. This smooth-faced, youthful monk differs from all the other representations of St. Francis of Assisi by Murillo, and differs also from the traditional type of that Saint, who is commonly represented with a beard. The saint is doubtless wrongly named. Perhaps the picture is intended to represent St. Thomas of Villanueva.

Photographed by HANFSTAENGL, Munich.

**295. ST. FRANCIS OF ASSISI.** **Sir William Eden, Bart.**, Wimblestone Hall, Durham. The Virgin, appearing on clouds, has placed the Infant Jesus in the arms of the kneeling St. Francis, who looks up to her with rapture.

Purchased in 1835 from Julian Williams. Stirling, iii. 1436. In the *Athenaeum*, August 18, 1877, from which the above description is taken, this picture is said to represent the *Porciúncula*. Compare the description with that of St. Felix, No. 276.

**296. ST. FRANCIS OF ASSISI.** **Francis Cook, Esq.**, Richmond Hill. The Saint, in pilgrim's robe, and bearing a staff, with his head upturned in ecstasy, points with both hands to a wound in his side.  $5\frac{1}{2} \times 4\frac{1}{2}$  inches.

Acquired by the present owner in Madrid.

**297. ST. FRANCIS OF ASSISI.** **Henry H. Gibbs, Esq.**, London. The Saint is represented at half length, receiving the stigmata.  $27 \times 21$  inches.

Purchased about 1853 from Julian Williams. The picture shows the influence of Ribera.

**298. ST. FRANCIS (OF ASSISI ?) IN ECSTASY.** **George Perkins, Esq.**, Chipstead Place, Kent.

Exhibited at the British Institution, 1862. A picture with this title was exhibited by J. Perkins in 1821, and by F. Perkins in 1852. See also No. 302.

**299. ST. FRANCIS OF ASSISI** (St. Anthony?). **Walter Alers Hankey, Esq.**, St. Leonards-on-Sea, Sussex. The Saint, a smooth-faced monk, holding a lily branch in his right hand, supports on his arms an open book, on which the Infant Saviour is seated, embracing the Saint with his left arm. On panel.  $24 \times 20$  inches.

**Albert Levy** sale, April 6, 1876; from Lord Cowley's collection. £210. Exhibited by Lord Cowley at the British Institution, 1836. Perhaps it was also in **Craig** sale, 1863. £173 5s.

Mr. Hankey has another picture, representing St. Francis of Assisi as a dark, emaciated figure, with thick black hair, beard, and mustache, wearing a brown habit fastened with a cord; in his right hand, marked with the stigmata, is a large crucifix and a rosary; his left hand holds a leaf of the book.  $48 \times 36$  inches. "Formerly in the Louis Philippe gallery." See Nos. 300s, 300t, 300u.

300. ST. FRANCIS OF ASSISI kneels on the left, with arms outstretched, on the steps of an altar, above which he beholds with rapture an angel pointing to a scroll held in the angel's left hand, containing the statutes of the Franciscan order; on the altar are a cross, candle, skull and book; a landscape is seen through an open door in the background.  $2.37 \times 1.84$ .

Aguado sale, 1843, No. 31, "brought from Spain by Gen. Léry." 15,400 francs (to the Duc de Galliera?)

Z. PRÉVOST, stipple mezzo.,  $12.4 \times 9.3$  inches, in the *Galerie Aguado*. On wood in Blanc *Peintres* and in Scott, *Murillo*.

300a. Akademie der Bildenden Kunst, Vienna. St. Francis of Assisi, kneeling on clouds, accompanied by two angels, adores the Host, which stands on an altar in a glory; beneath are other worshippers; above are heads, and on the right an open window. A sketch. Called *Adoration of the Host*.  $.60 \times .52$ .

300b. Antwerp Cathedral. St. Francis of Assisi, turned to our left, kneels in a rocky landscape, with his hands clasped before his breast, and looks up to a glory above. A cross and skull on the ground in front. Full length. About  $60 \times 48$  inches.

300c. Antwerp Museum, 400. St. Francis of Assisi, kneeling on a rock, raises his hands towards a glory above; on the ground before him is an open folio, and above it a crucifix on a rustic altar. Landscape, with a building on the right. Full length.  $.69 \times .71$ . Bought in 1841 from the widow of J. A. Snyers.

300d. Julian Williams had, in 1833, St. Francis on his knees; an early work. Head, *Handbook*, 163.

300e. José Cañaveral, Seville. St. Francis of Assisi with the Infant Saviour in his arms. Tubino, 190.

300f. José Saenz. St. Francis kneeling in the desert, covered with sackcloth; a glory above. *Sevilla Pinto*, 476.

300g. M. Zachary. St. Francis at his devotions. British Institution, 1821.

300h. Charles Dixon. St. Francis with an angel. British Institution, 1829.

300i. H. Clive. St. Francis and the Infant Jesus. British Institution, 1819.

300k. G. Byng. St. Francis and the Infant Jesus. British Institution, 1842.

300l. Earl of Strafford. St. Francis and the Infant Jesus. British Institution, 1863.

300m. Sale at Paris, May, 1879. St. Francis. Bequeathed by Isturiez to Queen Christina.

300n. St. Francis of Assisi standing before a crucifix, placed on a rustic altar, with a skull in his left hand and his right on his breast; half length. Doubtful. Lithographed by JACOTT.

300p. M \* \* \* sale, Paris, Nov. 11, 1784. St. Francis, with the Infant Jesus in his arms, kneeling before the Virgin surrounded by a glory of angels.  $16 \times 13$  inches.

300q. Fumaroli sale, Paris, Dec. 16, 1843. St. Francis kneeling before a celestial apparition; three angels in the sky.

300r. General Meade sale, 1847. St. Francis with the Infant Jesus in his arms. £4 4s.

300s. Louis Philippe sale, 1853. No. 247. St. Francis in prayer; from a Franciscan convent in Seville.  $1.70 \times 1.12$ . £78, to Pearce.

**300t.** Louis Philippe sale, No. 494. St. Francis bearing the cross; from a Franciscan convent in Seville.  $1.75 \times 1.07$ , £27, to Drax. Stirling (iii. 1439) says this picture represents St. Diego, instead of St. Francis.

**300u.** Louis Philippe sale, No. 495. Same subject as the above; half length; from a Franciscan convent in Seville. £41, to Haseltine.

**300v.** Alton Towers sale, July 6, etc., 1857. No. 642. St. Francis kneeling in prayer. £6 10s.

**300w.** Hugh Baillie sale, 1858. St. Francis supported and comforted by three angels. £9 9s.

**300x.** Merighi sale, 1858. St. Francis.  $1.25 \times .96$ . 1,050 francs.

**300y.** H. A. J. Munro sale, June 1, 1878. St. Francis.  $23 \times 17$  inches. £30.

**300z.** St. Francis of Assisi, half-length, standing with clasped hands before an altar, on which is a crucifix, book and skull. *Doubtful.*

Lithographed by LLANTA, by MAGGIOLLO, and by LAFOSSE.

**301.** ST. FRANCIS DE PAUL. The aged Saint on his knees, supported by a forked stick held in his left hand, looks up to the word CHARITAS in the left upper corner; above his head are two cherubs, and before his face on the left, are three others; beneath these last are seen three monks on the sea-shore, and a ship in the distance.  $76 \times 59$  inches.

Brought from Spain about 1760 by John Blackwood, of Soho Square. It was not in his sale March 19, 20, 1760, but was sold by him at private sale to Sir Lawrence Dundas, at whose sale by Greenwood, May 29, 1794, the Earl of Ashburnham became the purchaser at £400. See ante No. 139. At the Earl of Ashburnham sale, July 20, 1850, it sold for £1,050. This is probably the San Francisco de Paula mentioned by Pálmomo as having formerly belonged to D. Francisco Artier, and afterwards to D. Juan Francisco Eminente. See No. 234.

MCARDELL, mezzo.,  $18.3 \times 13.9$ , from the original, 6 feet 4 in. by 4 feet 11 in., in the possession of John Blackwood.

**302.** ST. FRANCIS DE PAUL. George Perkins, Esq., Chipstead Place, Kent. The Saint, kneeling in prayer, turns his face upwards to behold the word CHARITAS in radiant letters in the sky above. Cherubs hover over him. A large picture.

A repetition, doubtless, or perhaps the same picture as that above described, No. 301. See also No. 298. This is probably the picture called St. Francis at his devotions, exhibited at the British Institution in 1852 by Frederick Perkins, and in 1862 by George Perkins. See also No. 301.

Mr. Perkins, a member of the great brewing firm of Barclay, Perkins & Co., died in 1879. The pictures at Chipstead are heirlooms.

**303.** ST. FRANCIS DE PAUL. Museo del Prado, 890. A repetition of the figure of the Saint in the picture No. 301, half length on a

plain background, with the word *Charitas*, but without the cherubs or other accessories.  $1.04 \times 1.00$ .

The picture was in the Isabel Farnese collection.

C. ALABERN, etch., in Alabern, *Galleria*. A. LEMOINE, litho.,  $16 \times 11$ . SOU-LANGE TESSIER, litho., in *Joyas Pinto*. J. LAURENT, photo., No. 9.

**304.** ST. FRANCIS DE PAUL. Lord Kinnaird, Rossie Priory, Perthshire. The Saint is seen praying and looking up to the word CHARITAS in a glory above. Bust.  $25 \times 21$  inches.

Brought from Spain by Mr. West, R. A.

**305.** ST. FRANCIS DE PAUL. **Museo del Prado, 894.** The Saint, turned three-quarters right, with his hands joined before his breast, looks up to heaven in prayer; a crooked staff rests before his left shoulder. Half length.  $.70 \times .50$ .

J. B. V GALDE, litho.,  $10.4 \times 7.5$ , at *Real Est. Lito.*, Madrid.

**306.** ST. FRANCIS DE PAUL. **Museo del Prado, 891.** The Saint, kneeling on a rock and leaning with both hands on a staff, looks up to a light on the left; in the background is a circular church and a rocky landscape. Full length.  $1.11 \times .83$ .

From the Royal Palace of Aranjuez.

**307.** ST. FRANCIS DE PAUL, or St. Raymond of Peñaforte, in a brown robe, grasping his stick, stands on his cloak spread on the sea-shore; two monks kneel on the cloak behind him; beyond them on the left is a ship with red flags and white sails; in the centre foreground are three children, one of whom, looking front, points to the Saints; two peasants stand on the right. Earliest manner.  $78 \times 99$  inches.

Standish sale, 1853, No. 230, £162 15s. Rt. Hon. W. E. Gladstone sale, by Christie, January 23, 1875, £105. Praised by M. Thoré (W. Burger) in *Cabinet de l'Amateur*, 1842. Stirling says that after the expulsion of the French, this picture hung over the principal altar of the conventional church of St. Francis de Paul at Seville. It was bought from Julian Williams. *Annals*, iii. 436. Mr. Standish, on the other hand, asserts that it came from the church of St. Philip Neri. *Seville and its vicinity*, 186. British Institution, 1858.

"Painted in the master's very earliest manner. The genius of his style peeps out especially in a little boy seated on the sand. St. Raymond of Peñaforte, a Cat-

alan confessor, determined to quit the King of Majorca because he would not give up his mistress. An embargo was laid on the shipping, whereupon the buoyant Saint embarked on his cloak with two disciples, and sailed to Barcelona in six hours. He distanced the royal galleys sent after him, as five hundred credible witnesses saw. The cloak was not even wetted by the voyage. There is no attempt to idealize the legend. The subject is well worked out, the broad sea and the brown-robed monks, the two vulgar attendants contrasting with the elevated character of the Saint." Richard Ford, in *The Athenaeum*, June 11, 1853, p. 711.

**307a.** St. Francis de Paul, turned three-quarters left, with hood, wallet and cord, holding a staff before him with both hands, looking down; half length.

Engraved on wood in Jameson, *Mystic Orders*, and in Clement, *L. and M. Art.*

**307b.** Joaquin Saenz y Saenz. Seville. St. Francis de Paul; from Señor Pereyra. Tubino, 184.

**307c.** Julian Williams. St. Francis de Paul. Tubino, 182. *Sevilla Pinto.*, 472.

**307d.** Lopez Cepero. St. Francis de Paul; full length. 70×49 inches. Also another, 81×43 inches. Tubino, 186. *Sevilla Pinto.*, 451.

**307e.** Jorge Diez Martinez, Madrid. St. Francis de Paul; style of Ribera.

Purchased from the widow of A. Bravo. Tubino, 185-6. *Sevilla Pinto.*, 413.

**307f.** Aguado sale, No. 64. St. Francis de Paul in ecstasy, with joined hands and eyes raised; bust, .65×.48. 360 francs.

**307g.** Aguado sale, No. 70. St. Francis de Paul standing in ecstasy, with a rosary in one hand, the other extended as if praying; "Charitas" on the right above. Half length. 1.15×1.00. 475 francs.

**307h.** Mr. Cox sale, London, April 30, 1879. St. Francis de Paul (called St. Antony of Padua in the catalogue), stands looking up to the word "Charitas" in a glory, with two cherubs; his right hand is flat on his breast, his left holds upright a long crook. About 20×16 in.

**308.** ST. FRANCIS XAVIER. John S. W. Erle-Drax, Esq., Olantigh Towers, Kent. The Saint kneels with eyes upraised; a stream of light falls on his breast, from which issues a flame; at a distance in the background is a group of Indians in a landscape. Full length, life-size.

This is doubtless the picture which once belonged to D. Juan Francisco Eminent, and afterwards to D. Francisco Artier, as related by Palomino, *Mus. Pict.*, iii. 421. See Nos. 146a and 234. Cumberland saw it in the Palace of the Marqués de Santiago at Madrid and admired it greatly. *Anecdotes*, ii. 126. The painting was purchased about 1809 by Mr. Campbell, who was Buchanan's agent in Spain, and from him it passed to his sister, Mrs. Grant, of Greek Street, Soho, "who says she can produce the receipt for the price paid for it." Davies, *Murillo*, lxiii. This lady sold it to Charles O'Neil, from whom it was purchased by Mr. Drax. Passavant saw the work at the Manchester Institution in 1831, and praised it highly. *Tour in England*, ii. 20.

**309.** ST. GILES. Philip W. S. Miles, Esq., Kings Weston, Gloucestershire. The blessed Giles, accompanied by a Franciscan brother, stands in ecstasy before Pope Gregory IX., who is seated in an arm-chair between two cardinals; eight lines are inscribed beneath. Five figures, nearly life-size.  $73 \times 77$  inches.

Painted for the convent of San Francisco. See No. 268. Companion to No. 271. Brought from Spain by Gen. Favers and sold at private sale to **M. Aguado**, at whose sale in 1843 it brought 3,100 francs. Mr. Buchanan afterwards became the owner and offered it at Christie's, July 1, 1846, but bought it in at £294, and subsequently sold it to John Miles, brother of the present owner. Manchester Exhibition, 1857. A study for the head of the monk who accompanies St. Giles formerly belonged to J. M. Escazena. See No. 401a.

TAVERNIER, line, in *Galerie Aguado*. The inscription is sadly misspelled.

**309a.** Baron V. Denon. St. Genevieve, a young girl, kneels amidst her sheep to receive the blessing of St. Germain; her father and mother stand behind. Landscape.  $12\frac{3}{4} \times 18\frac{1}{2}$  inches. *Doubtful*. Lithographed by MAUZAISSE, in Denon *Monuments*.

**309b.** Aguado sale, Paris, March 20 to 28, 1843, No. 42. St. Gregory the Great stands, wearing the tiara and pontifical robes enriched with gold, holding a book in his left hand, and bearing the papal cross in his right.  $2.10 \times 1.10$ . 460 francs.

**310.** ST. HERMENGILD. Seville Cathedral, Chapter Room. The royal Saint is clad in armor, with a red scarf across his breast; he holds a battle-axe in one hand, and a palm in the other. Bust, circular. See No. 279.

**310a.** A. Bravo. St. Hermengild, half length, life size, looking up with the fervor of a Christian martyr.  $1\frac{1}{4} \times 7\frac{1}{8}$  varas (41×29 inches). Obtained in 1809 from the chapel de los Pintores in the church of San Andres. Mentioned by Gonzalez de Leon, *Noticia Artistica . . de Sevilla*, vol. i. p. 253; and by Amador de Los Rios, *Sevilla Pintoresca*, p. 412.

**310b.** Henry Hope sale, June 27, 1816. St. Ignatius. £21.

[A St. Ignatius by Murillo, captured on board of a Spanish brigantine, was taken to Philadelphia and fell into the hands of Governor Hamilton. Benjamin West painted several portraits in which the attitudes were taken from that of the Saint in this picture.]

**311.** ST. ILDEFONSO. Museo del Prado, 869. The Virgin seated in an arm-chair on a platform beneath a canopy, attended by four youthful angels, delivers a chasuble into the hands of the kneeling Saint, behind whom kneels an old woman in white cap and red mantle; cherubs and heads in a glory above. Last manner.  $3.09 \times 2.51$ . This picture belonged to the royal collection in the time of Philip V.

F. SELMA, line, 21.  $\times$  17, at Calco. Nacional. C. ALABERN, etch., in Alabern, *Galleria*.

J. LAURENT, photo., No. 14.

**312.** ST. ISIDORO. **Seville Cathedral, Sacristy.** Robed in white and wearing a mitre, he is seated with a crook in his right hand and an open folio in his left; on the right are other books and a Grecian column; a curtain behind. Full length; second manner. 1.88  $\times$  1.66.

In 1655 Don Juan Federigui, Archdeacon of Carmona, employed Murillo to paint the two famous pictures of San Isidoro and San Leandro. These pictures were presented by Don Juan to the Cathedral, and were placed in the Sacristy. The Chapter recorded its acceptance of the gift by a minute in which the artist is characterized as "the best painter in Seville." Tubino, 149. This is the first mention of Murillo as an artist in any existing document. It is said the San Isidoro is a portrait of the licentiate Juan Lopez Talaban, and San Leandro that of the licentiate Alonso de Herrera, Apuntador del coro. Cean Bermudez, *Carta* 58.

Photographed by J. LAURENT, Madrid, No. 1122.

[The *Apuntador del coro* was an officer whose business it was to register the attendance of the canons and other functionaries at times of service, for which duty he received the sum of about £1,500 a year. Davies, *Murillo*, 58, note.]

**313.** ST. ISIDORO. **Seville Cathedral, Chapter Room.** St. Isidoro in bishop's robes, reading in a book which he holds in his right hand, and holding in his left hand a crook. Bust, circular. See San Fernando, No. 279.

**314.** ST. JAMES, or *Santiago*. **Museo del Prado, 863.** The Saint stands front, wearing a blue tunic and a red mantle which covers his left arm; on his breast is a scallop shell; a staff is in his right hand, a book under his left arm. Half length. 1.34  $\times$  1.07.

J. A. S. CARMONA, line, 12.2  $\times$  8.4, reversed, at Calco. Nacional. [If the writer is not mistaken, some copies of this engraving bear an inscription stating that the original belonged to the Marqués de la Ensenada. Pictures from the Ensenada gallery were purchased by Carlos III.] V. CAMARON, litho. in *Col. Lito.*

**314a.** AGUADO sale, 69. The Virgin and Child appearing to St. James of Nisibah; the Holy Spirit descends accompanied by angels, one of whom places a crown on the Saint's head. 21 figures. 2.35  $\times$  1.75. 650 francs.

**315.** ST. JEROME. **Museo del Prado, 889.** The Saint, who is naked, except for a purple robe which covers his middle, is seated in a

grotto, reading in a great book which he holds in his lap with his left hand, turning the leaves with his right; on a rock are books, papers, pens and ink. Background, rocks and sky. Half length. Second manner.  $1.25 \times 1.09$ .

**316.** ST. JEROME. **Museo del Prado, 858.** The Saint, naked except for a cloth that covers his loins, kneels with crossed hands before a crucifix placed on a rock near some books; beside the rock are other books, papers, a skull and cardinal's hat. Full length. Second manner.  $1.87 \times 1.33$ .

**316a.** **Don Manuel Real,** Seville. St. Jerome, half length, life-size.

**316b.** **Dr. F. G. Baumgaertner.** St. Jerome, profile left, with bare feet, kneeling before a low wall on which is a skull and crucifix; full length.  $61 \times 44$  inches. An outline engraving is in the catalogue of the gallery printed at Leipzig in 1820. The collection was sold May 26, 1856.

**316c.** St. Jerome, "bequeathed by Is turiez to Queen Christina," sold at Paris, May, 1879.

**316d.** St. Jerome kneeling in prayer, interrupted by four musicians. UNKNOWN, mezzo.  $18.4 \times 14$ . *Spurious.*

**316e.** **Baron Pasquier** sale, 1860. St. Jerome in prayer. "Formerly belonged to Soult, afterwards to Moreau." Stirling, 1433. *Gaz. B. Arts*, Dec., 1859, p. 363.

**316\*.** ST. JOACHIM AND THE VIRGIN. **Valladolid Museum, 64.** The Saint, holding a staff in his left hand, with the other leads the Virgin, a child of three years, who bears a bunch of lilies in her right hand. Landscape background. Full length. Early style.

Stirling calls this *St. Joseph and the Infant Saviour.*

Photographed by J. LAURENT, Madrid, No. 1,171.

**317.** ST. JOHN AND THE LAMB. **Hospital de la Caridad,** Seville. The Child St. John stands front, bending forward; his left hand, holding a cross and scroll, is on the back, and his right is on the breast of a lamb which stands by his side. Full length; on panel.  $33 \times 24$  inches.

Painted for the Hospital of La Caridad. See *ante* No. 1.

ALPH. BOILLY, mezzo.,  $10.6 \times 7.5$ , Paris, 1855 (Goupil).

**318.** ST. JOHN AND THE LAMB. **Museo del Prado, 865.** The child St. John, about seven years of age, wearing a red tunic and a sheepskin robe over his left shoulder, is seated beside a great rock, looking up towards a ray of light which descends on him from heaven;

his right hand is on his breast, the left, holding a cross and scroll, rests on the back of a lamb; rocks and trees in the background. Transition from the second to the third style of the master. 1.21×.99.

From the collection of the Marqués de la Ensenada. A repetition or copy was in collection of Queen Isabel Farnese, in the palace of S. Ildefonso.

During the festival of Corpus Christi, in 1670, a Conception by Murillo was exhibited at Madrid, where it attracted so much attention that the King, Carlos II., requested Don Francisco Eminente, a warm friend of Murillo, to induce the artist to come to Madrid and engage in the royal service. Murillo excused himself on the score of his age, whereupon he was asked to send to the Court some specimen of his art. This the artist could not refuse, but as he required a longer time for executing the work than the King was willing to grant, Eminente purchased from Don Juan Antonio del Castillo, for 2,500 reals, a picture of St. John in the Desert, which he sent to the King. Palomino, iii. 423. Cumberland asserts that when he wrote, the picture referred to by Palomino was in the palace at Madrid. *Anecdotes*, ii. 117. Where is it now—or was Cumberland mistaken? The description, "St. John in the Desert," is commonly understood to refer to a picture of St. John of mature age, about thirty-three years old.

B. MAURA, etch., 1876, in *Grab. al Ag. Fuerte*. CAMARON, litho., in *Col. Lito*. A LEMOINE, litho., in *Joyas Pint.* LAFOSSE, litho., 17.4×14. A. DE BELVEDERE, litho., 15.8×12, Madrid. L. MAURIN, litho., 4.7×4.4. On wood in Lübke, *History of Art*; Clement, *Handbook of Painters*; D'Anvers, *History of Art*.

**319. ST. JOHN AND THE LAMB.** Lord Heytesbury, Heytesbury House, Wiltshire. A repetition of No. 318. 42×33 inches.

Purchased from a picture dealer in Lisbon.

**320. ST. JOHN AND THE LAMB.** The late Western Wood, Esq., North Cray, Kent. A repetition of No. 318. Near the lower corner are the letters B M E forming a monogram, as if marked when wet with the handle of the brush. 47×39 inches.

Purchased in 1831, from a picture dealer in Cadiz, by J. M. Escazena, who sold it for £200 to George Field of Clapham, from whom Mr. Wood acquired it. Mentioned by Stirling, *Annals*, iii. 1426.

**321. ST. JOHN AND THE LAMB.** Gustave Delahante, Paris. A repetition of No. 318. .62×.53.

Exhibited at the Alsace-Lorraine Exhibition, 1874. The Alsace-Lorraine catalogue says the picture is from the Salamanca gallery.

**322. ST. JOHN AND THE LAMB.** National Gallery, London, 176. The child, about six years of age, clad in a sheepskin garment,

stands front, embracing a lamb which stands at his left on a rock; his left hand is on the back of the lamb, the forefinger pointing upwards; the lamb's fore foot rests on St. John's right arm; a cross and scroll lie on the ground. The background is composed of a hilly landscape with trees.  $60 \times 43$  inches.

Companion to *Christ the Good Shepherd*, No. 167, which see. The two pictures were constant companions, and their history is identical down to the time of the sale of Sir Simon H. Clarke, May 8, 1840, when the present work was sold for £2,100, to Lord Ashburton, who ceded it to the National Gallery.

A copy by Tobar is in the church of San Isidoro at Seville, and a contemporary copy in the Hermitage, No. 379. The manner of execution indicates that nearly all the works of this subject and class were executed about 1665-70.

F. BACON, line,  $18.7 \times 12.6$ , 1855. L. STOCKS, line,  $9.1 \times 6$ , in S. C. Hall, *Gems of Art*, and in Scott, *Murillo*. A. H. PAYNE, line,  $7 \times 6.5$ . J. ROGERS, line,  $8.8 \times 6.9$ . J. STOW, line,  $9 \times 6.5$ , reversed, June 4, 1784, from the picture belonging to Samuel Athawes. This is the first plate ever executed by the engraver, who was at the time only thirteen years of age. See *Notes and Queries*, S. 6, vol. iv. p. 427. CASENAVE, line,  $17.6 \times 14.3$ . RICHETON, etch.,  $8.3 \times 5.3$ , in *The Portfolio*, 1876. On wood in Becker, *Kunst und Künstler*. The following engravings are after the copy in the Hermitage: G. SCORODUMOV, line,  $19 \times 13$ , inscribed "Ex tabulae picta Murillo quae est in Museo Serenissimum Principis Gregorii Alexandrinis Potemkin." H. ROBILLARD, litho., in *Gal. Imp. de l'Ermitage*.

### 323. ST. JOHN AND THE LAMB. EARL OF LOVELACE, East Horsley Towers, Surrey. A repetition of the above. $64 \times 45$ inches.

This picture came into the possession of the family of Lord Lovelace by the marriage, about 1734, of his ancestor Lord King with a Brabant heiress, Miss Frye.

VAL. GREEN, mezzo.,  $18 \times 14$ . "From the original, in the possession of the Honorable Thomas King."

### 324. ST. JOHN AND THE LAMB. EARL OF DUDLEY, London. A repetition of No. 322. $44\frac{1}{2} \times 32$ inches.

Salamanca sale, 1867. "From the royal palace at Madrid." 30,500 francs. Leeds Exhibition, 1868. Royal Academy, 1871.

Engraved on wood in *Illustrated London News*, January 1, 1870.

### 325. ST. JOHN AND THE LAMB. BELVEDERE, VIENNA. The child St. John, with a cross in his left hand, stands front, bending towards a lamb that stands by his side, on whose shoulders his right hand rests. $59 \times 41$ inches.

J. BLASCHKE, line,  $10 \times 7.5$ . J. BLASCHKE, line,  $4.8 \times 3.4$ , in Haas, *Galerie de Vienne*. PAUL GLEDITSCH, line,  $20 \times 15$ , 1861. W. UNGER, etch.,  $10.2 \times 7.2$ ,

1877, in *Die K. K. Gemälde Galerie in Wien*. PRENNER, etch.,  $1.9 \times 1.5$ , reversed, in Prenner, *Theatrum Artis Pictoriæ*, Vienna, 1728, in a plate showing the picture as then placed on the wall of the gallery. MIETHKE, photo.

**326.** ST. JOHN AND THE LAMB. **Duke of Sutherland, Stafford House**, London. The child St. John, wearing a wide-brimmed felt hat, and holding a staff in his left hand, is seated on a rock, with his right hand resting flat on the shoulder of a lamb, over whose back the head of another lamb is seen.  $7 \times 5$  inches.

**327.** ST. JOHN AND THE LAMB. **Stafford House**, London. The child St. John, seated on a rock, front, with a cross and scroll in his left hand, rests his right hand on the shoulder of a lamb that stands by his side, with its head nearly touching the child's shoulder.  $7 \times 5$  in.

This picture, with No. 326 and No. 120, are small sketches in one frame.

**328.** ST. JOHN AND THE LAMB. **Grosvenor House**, London. The child is seated on the ground, front, with his legs bent to the left, looking front; his right hand is beneath, without touching the neck of the lamb that lies by his side; his left hand, holding a cross and scroll nearly horizontal, rests on the back of the lamb.  $33 \times 28$  inches.

Purchased about 1810 from Andrew Wilson, who brought it from Genoa. British Institution, 1829, 1840. Royal Academy, 1871.

Etched in *The Grosvenor Gallery*. DAVENPORT, line,  $9 \times 5.9$ .

**329.** ST. JOHN AND THE LAMB. **Earl of Elgin**, Broom Hall, Fifehire. St. John as a child, with a lamb by his side. Small.

Mentioned by Stirling, *Annals of the Artists of Spain*, iii. 1426.

**330.** ST. JOHN AND THE LAMB. **George Vivian, Esq.**, Claverton Manor, Somerset. St. John, seated on a rock, with a reed cross in his hand, and a lamb lying at his feet.  $38 \times 28\frac{1}{2}$  inches.

From H. Hope collection. Stirling, iii. 1426. In **Henry Hope** sale, by Christie, June 27, 1816, a St. John sold for £7 17s. 6d.

**331.** ST. JOHN AND THE LAMB. The child, seated on the ground, front, with his right leg extended forwards, the left bent, places his right hand on the side of the neck of a lamb that lies on his left; his

left hand holds a cross and scroll nearly upright above the lamb's head; he looks at the lamb. On panel. .63×.47 centimetres.

**Comte Koucheleff Besborodko** sale, Paris, June 5, 1869, 17,500 francs (Dublin National Gallery?).

Etched by F. P. in the Koucheleff-Besborodko sale catalogue.

**332. THE INFANT ST. JOHN.** Formerly **Duke of Hamilton**. The Infant St. John (or more properly the Infant Christ), sleeping, holding a crook, with a skull and a scroll; angels guarding sheep in the background. 25×20 inches.

**Duke of Hamilton** sale, at Christie's, June 17, etc., 1882, No. 1138, £2,415, to Arnot. From Fonthill. Mentioned by Waagen (*Treasures of Art in Great Britain*, iii. 301), who incorrectly calls the child *St. John Baptist*.

**332a.** St. John and the Lamb. The child, seated on a rock, three-quarters right, looks up to the right; his right hand is flat on his breast, his left, holding a cross and scroll nearly upright, is on the neck of a lamb that stands by his side; his left foot is flat on the ground, the right foot rests on the heel. 36×29 inches.

Outline reversed in Lebrun, *Recueil*, 136. **GEOFFROY**, litho., 16.4×12.5, *Tiré de la galerie de M. Bertrand*; from the above or a similar picture.

**332b. Count A. de Stroganoff.** Catalogue, A. D. 1800. The young St. John embracing a lamb. Pendant to the Good Shepherd. 27×18 inches.

**332c. Sebastian Martinez**, Cadiz. *San Juan Niño*, with the left hand on a lamb, a reed cross in the right. From the Marqués de la Cañada. Ponz, *Viage*, xviii. 22. The picture probably came to England. See Davies, *Murillo*, lxxxiv.

**332d. Prince Carignan** sale, July 30, 1742, St. John, 28×22 inches, 2,880 liv. **Duc de Tallard** sale, March 22, 1756, No. 126. St. John Baptist as a child caressing a lamb. 28×20 inches. 2,452 liv., to Comte de Choiseul. **M. de Choiseul-Praslin** sale, February 15, 1793. St.

John as a child, seated in a landscape, caressing a lamb with his right hand, his left holding a cross. Supposed to be from the Gagny collection (?), 22×17 inches. 3,320 francs. **John Trumbull** (of the American Legation at Paris) sale, by Christie, February 17, 1797. St. John and the Lamb. £210, to Bryan. "The most lovely specimen of this admired master in England. It was one of the choicest ornaments of the very fine collection of the Duc de Praslin." Buchanan, *Memoirs*, ii. 268. Doubtless these notes all refer to the same picture, which should be now in England.

**332e. James Poole** sale, June 10, 1845. St. John and the Lamb. £101 17s.

**332f. F. B. West** sale, 1843. St. John and the Lamb, "formerly belonged to Mr. Holford." £105. A picture of this subject was sold at **Mr. Buchanan's** sale, in 1846, for £252, to Mr. R. S. Holford, who afterwards parted with it.

**332g. Aguado** sale, 1843, No. 35. The young St. John, clothed in a fox's skin, and seated on a red drapery, points to a stream falling from a rock, and invites a lamb to drink; in his left hand is a reed cross and a scroll. 1.11×.86. 650 francs.

**332h.** St. John and the Lamb; from Joseph Bonaparte gallery. Offered for sale at Christie's, May 24, 1845, and bought in at £798.

**332i.** THE CHILD ST. JOHN, kneel-

ing beside a rock from which a jet of water flows, invites a lamb to drink.

A. BRAUN, photo., from a design in the Albertina. A. DE BARTSCH, etch., 6.8×5.4, 1815, reversed.

**333.** ST. JOHN BAPTIST. **Seville Museum,** 44. St. John, about thirty years of age, only partly clothed, stands front, leaning against a great rock, looking up to his right, with joined hands; a cross rests on his left arm; a lamb stands beside him on his left, looking up to him. Full length. 2.25×1.25.

Painted for the high altar of the Capuchin Church. See No. 18, companion to No. 341.

Photographed by J. LAURENT, Madrid, No. 1071.

**334.** ST. JOHN BAPTIST QUESTIONED BY THE JEWS. **Fitzwilliam Museum, Cambridge.** St. John, wearing a red mantle, and holding a reed cross in his left hand, stands conversing with three Jews; the one nearest him, on the left, in dark green dress, is seen in profile, gesticulating with animation; partly behind him is one with spectacles and purple robe; the third wears a violet cap, a blue coat, and yellow mantle; a lamb lies in the foreground; above are small figures of an angel at half length, and a winged lion, with scrolls inscribed *Inter natos non surrexit maior*, and *Vox clamantis in deserto parate viam Domino*. Full length, life-size. 102×67 inches.

Purchased from the nuns of San Leandro, Seville, by Nathan Wetherell, who sold it to **Thomas Purves**, of Lincoln's Inn. At his sale, June 9, 1849, it was sold for £79 to John Anderson, who exhibited it at Manchester in 1858. It was purchased by the Museum in 1872. See No. 176. Mentioned in Standish, *Seville*, 283. Jameson, *Our Lord*, i. 297.

**335.** ST. JOHN BAPTIST. **William C. Cartwright, Esq., Aynhoe, Northamptonshire.** St. John the Precursor is awakened by the Divine call. Clothed in camel's hair raiment, he looks up to a light in the clouds on the right as he rises from the rock on which he has been seated; in his right hand is a reed cross and scroll; at his left side is a lamb. Landscape background. 64×44 inches.

Exhibited at the British Institution, London, 1839.

**336.** St. JOHN BAPTIST. Right Hon. George Cavendish Bentinck, London. St. John, wearing red drapery, holding a staff in his left hand, his right clasped to his breast, looks up. Landscape background.  $47 \times 41\frac{1}{2}$  inches.

Exhibited at the Royal Academy, London, 1877.

**336a.** St. John Baptist, as a man, holding a cross and scroll, and pointing up with his right hand. Half length. This, the same as the figure of St. John in No. 177, except that it is half length, and the hand points up.

Mlle. J. HÉBERT, litho.,  $10 \times 7.7$ . LLANTA, litho.,  $18.8 \times 15.2$ . C. ANDRÉ, litho.,  $9.4 \times 7.5$ .

**336b.** St. John Baptist, as a man, holding a cross and scroll. Half length. LLANTA, litho.,  $7.2 \times 5.9$ . *Doubtful.*

**336c.** Prince Joussouhoff, St. Petersburg. St. John. Mentioned by Viardot.

**336d.** Carlsruhe, Kunsthalle, 631. St. John.  $41 \times 31$  inches.

**336e.** Duke of Buccleugh. St. John with angels. British Institution, 1829.

**336f.** Gainsborough sale, March 30,

1789. St. John.  $35\frac{1}{2} \times 29\frac{1}{2}$  inches. Brought from Spain by Mr. Cumberland.

**336g.** Noel Desenfans sale, February 28, 1795. St. John in the Desert. Hon. Marmaduke Constable Maxwell sale, by Christie and Manson, March 1, 1873. St. John Baptist in the desert. From Desenfans collection. £451, to Rutley.

**336h.** Henry Hope sale, June 27, 1816. St. John with angels. £14 3s. 6d.

**336i.** St. John Baptist in the wilderness. Sold at Christie's, June 9, 1827. £162 15s.

**336k.** Lord Gwydir sale, 1829. St. John in prayer. £105.

**336l.** Louis Philippe sale, 1853, No. 73. St. John the Precursor. 2.50  $\times 1.72$ . £89. Mentioned by Head, *Handbook*, 177. Doubted by Stirling, iii. 1427.

**337.** HEAD OF ST. JOHN BAPTIST. Museo del Prado, 887. The head of the Saint lies, with the face turned towards the spectator, the eyes closed and the mouth half open, on a golden dish placed on a table. Companion to a Head of St. Paul. Third manner.  $.50 \times .87$ .

**338.** HEAD OF ST. JOHN BAPTIST. Sir Philip Miles, Bart., Leigh Court, Gloucestershire. The bearded head of the Saint lies on a charger which is placed on a table covered with drapery; the face is seen in profile, the upper part of the head to the left.  $24 \times 29$  in.

Etched by JOHN YOUNG in the *Miles Gallery Catalogue*.

**338a.** Sta. Maria de las Cuevas at Seville. The decapitated head of the Baptist. Cean Bermudez, *Dic.*, ii. 62.

**338b.** Earl of Clarendon, London. The head of St. John Baptist in a charger.  $19\frac{1}{2} \times 24\frac{1}{2}$  inches. Stirling, iii. 1427. *Doubtful.*

**338c.** Altamira sale, 1827. Head of St. John Baptist. £3 3s.

**338d.** Aguado sale, 1843, No. 67. Head of St. John Baptist in a silver dish on a stone table; near it a reed cross and a scroll. .65×.75. 155 francs.

**338e.** King of Holland sale, 1850, No. 117. St. John of the Cross. Full length, life-size, in Carmelite habit, clasping to his breast a wooden cross, and kneeling before an altar on which is a crucifix and some lilies; above is a glory in which some heads are seen; four let-

tered folios on the ground at his feet. 1.92×1.16. Formerly in a convent at Zaragoza, and supposed to be the portrait of the benefactor, by whom it was presented to the brotherhood. 2,500 fl. Stirling, *Annals of the Artists of Spain*, iii. 1438. Jameson, *Monastic Orders*, 425.

**338f.** Salamanca sale, 1867, No. 22. St. John of the Cross, standing nearly profile right, with bare head and gray frock, looking up. Landscape with ruins in the background. 1.63×1.03. From the gallery of Comte de San Luis. 5,100 fl.

**339.** SAN JUAN DE DIOS. Hospital de la Caridad, Seville. The Saint, sinking to his knees under the weight of a half-naked pauper whom he bears on his back, turns his head and beholds with awe an angel with outspread wings in yellow drapery, who takes him by the shoulders and assists him to rise. Full length. Companion to St. Elizabeth, No. 274. 11 ft. 7 in. by 8 ft. 10 in.

Painted for the Caridad, and still in its original position. See *ante* No. 1. In Stirling's Annals, vol. ii., facing p. 855, a view is given of the interior of the church, showing this picture as now placed on the wall of the church. A copy by Dauzats was sold, No. 133, Louis Philippe sale.

Davies (*Murillo* 81, 94, note) says he once owned the sketch of this composition, which afterwards became the property of Captain Ball. It came from the collections of Sebastian Martinez and Manuel de Leyra.

Photographed by J. Laurent, Madrid, No. 826.

**340.** ST. JOHN THE EVANGELIST. Sir Philip Miles, Bart., Leigh Court, Gloucestershire. The Saint, seated in a reclining posture on a rock, holding a pen in his outstretched right hand and a book in his left, looks up as if he heard a voice from heaven; on his right is an eagle. Full length. 69×47 inches.

Citoyen Robit sale May 21, 1801, No. 62. Bryan sale 1801, £525 to Henry Hope, at whose sale, by Christie, June 27, 1816, it sold for £115 10s. See Buchanan *Memoirs* ii. 51.

JOHN YOUNG, etch., in the *Miles Gallery Catalogue*, No. 47.

**340a.** St. John the Evangelist, seated, holding a book and pen; an eagle on the left. Three-quarters length. *Doubtful.*

C. PARRETE, line, 13.3×10.2.

**340b.** Standish sale, by Christie and Manson, May 27 and 28, 1853, No. 117. St. John the Evangelist, 1.31×.97, £115 10s. to Beauclerk.

**341. ST. JOSEPH AND THE INFANT JESUS.** **Seville Museum, 45.**  
 St. Joseph, standing on our right, embraces the Infant Saviour, who stands, fully draped, on a stone pedestal; the Saint's right hand is seen behind the hip, and his left touches the breast of the Child, whose hands rest on the hand and arm of the Saint; the Child holds in his left hand a lily branch, which extends over the left shoulder of St. Joseph, his head rests on the Saint's right shoulder; both look front. Landscape background. Full length.  $2.26 \times 1.25$ .

Painted for the high altar of the Capuchin Church. See No. 18. Companion to No. 333.

J. LAURENT, photo., 1072. ABEL LURAT, mezzo.,  $17.2 \times 11$ , 1865, three-quarters length (Goupil).

**342. ST. JOSEPH AND THE INFANT JESUS.** **Duc de Montpensier, No. 154, Seville.** St. Joseph embraces the Infant Jesus, whose breast and hips he supports with his hands; the Child holds with both hands a lily branch extending over the left shoulder of the Saint; both look front. Half length.  $.79 \times .56$ .

From the gallery of the ex-King Louis Philippe.

Photographed by J. LAURENT, Madrid, No. 1,002.

**343. ST. JOSEPH AND THE INFANT JESUS.** **Duc d'Aumale, Chantilly, Oise.** St. Joseph seated and seen to the knees, regards tenderly the Child Jesus, who stands on his father's lap, fully draped, looking front; the Child's right hand, placed against St. Joseph's breast, holds a lily branch, which extends over the right shoulder of the Saint; his left hand touches St. Joseph's left hand, which supports the Child's left side; St. Joseph holds in his right hand the right foot of the Child.  $.22 \times .17$ .

King Louis Philippe sale No. 70 (154), £150. Alsace-Lorraine Exhibition, 1874.

EUGENE LEVASSEUR, litho.,  $12.2 \times 10.1$ . A. BRAUN, photograph.

**344. ST. JOSEPH AND THE INFANT JESUS.** **Mrs. Lyne Stephens, Lynford Hall, Brandon, Norfolk.** St. Joseph, seen to the knees, is seated front, with the Infant Saviour standing on his left; the Saint's left hand, holding drapery, supports the Child's hips from behind;

his right hand holds the Child's left, and both their hands hold the lily branch, which rests on the right shoulder of St. Joseph; both look front. .95×.81 centimetres.

**Louis Philippe** sale, No. 168 (153), £440. When sold it was in bad condition, having been injured by sea-water and ill-usage. Exhibited at the Alsace-Lorraine Exhibition, 1874.

Photographed by A. BRAUN & Co., Paris. No. 252 in the Alsace-Lorraine series.

The following engravings are after the above, or some other repetition of this popular composition.

LEMOINE, mezzo., half length reversed, 16.6×9.4. COTTIN, mezzo., 19.6×14.8. *Lithographs* by GEOFFROY, 15×11.2. GEOFFROY, 12×9.3. E. LASALLE, 23.2×19.3. E. LASALLE, 25.5×20.2, busts only. MAGGI, 14×11, reversed. J. PRAT, 10×7.8, reversed. BARRY, 23.8×19.6. M. LAVIGNE, 20.2×15.3. L. MAURIN, 7.3×6. L. MAURIN, 4.7×3.9. PINGOT, 25.8×20. LAUJOL, 20×15.5, reversed. H. JANNIN, 16.2×13.1. LAFOSSE, 19.8×25.5, busts only. LLANTA, 18.4×14.5. LLANTA, 17.6×13.2. LLANTA, 9.2×7.6.

**345. ST. JOSEPH AND THE INFANT JESUS.** Sir John Leslie, Bart., London. A repetition, perhaps, of the above. 49½×37 inches.

**Louis Philippe** sale, No. 167 (152), £300. **W. Cave** sale by Christie, June 29, 1854, £267 15s. **George Grote** sale, March 2, 1872, £204 5s. **John Wendell** sale, by Christie, May 10, 1879, £94 10s.

**346. ST. JOSEPH AND THE INFANT JESUS.** Francis Cook, Esq., Richmond Hill. A repetition of No. 344. Life-size. 41×31 inches.

**347. ST. JOSEPH AND THE INFANT JESUS.** D. Roberto Kith y Somera, Seville. A repetition of No. 344, but full length instead of three-quarters length; life size.

From the collection of D. José Gregorio Rodriguez.

**348. ST. JOSEPH AND THE INFANT JESUS.** Earl of Strafford, Wrotham Park, Middlesex. St. Joseph, wearing a violet robe and brown mantle, holding a lily branch, which rests on his left shoulder, bends towards the Child, whom he holds with his right hand; they walk to the left looking at each other. Full length. Landscape background. 86½×62 inches.

Royal Academy, 1881. This may be one of the five pictures formerly belonging to D. Juan Francisco Eminente and afterwards to D. Francisco Artier. "El otro es à lo alto, del Glorioso Patriarca San Joseph, con el niño Jesus de la mano, y arriba un rompimiento de gloria." Palomino, iii. 421. See Nos. 234 and 358?

**349. ST. JOSEPH AND THE INFANT JESUS.** A repetition of No. 348. Full length. .27×.22.

Pourtalès sale, March 27, 1865, No. 202, 15,000 francs. D \*\*\* sale, Paris, April 1, 1869.

GOUPIL, photograph in *Souvenirs de la Galerie Pourtalès*. MIGL. GAMBORINO, litho., 12.7×8.9, Madrid, 1877; from the above or a similar picture.

**350. ST. JOSEPH AND THE INFANT JESUS.** **Don Antonio Zulueta**, Cadiz. A repetition of No. 348. Full length, life-size.

This picture has been for many years in the family.

**351. ST. JOSEPH AND THE INFANT JESUS.** **Baroness Burdett-Coutts**, London. St. Joseph, in lilac and orange drapery, embraces the Infant Saviour, who stands by his side. 12×9½ inches.

Henry Hope sale, by Christie, June 27, 1816, £28 7s., to Samuel Rogers, at whose sale by Christie April 28, etc., 1856, No. 772, it sold for £399. British Institution, 1822. Manchester Exhibition, 1857.

Another picture of this subject was sold in the Henry Hope sale for £8 3s.

**352. ST. JOSEPH AND THE INFANT JESUS.** **Mrs. William Gibbs**, Tyntesfield, Gloucestershire. St. Joseph seated, with a lily branch in his right hand, supports with his left the Infant Saviour, who sleeps, leaning against the Saint's left shoulder. 49×36 inches.

Purchased in 1853 from D. Romero Balmaseda, in Seville.

**353. ST. JOSEPH AND THE INFANT JESUS.** St. Joseph, in grayish robe and yellow mantle, holds the Infant Saviour, in lilac robe, sleeping on his knees. 1.69×1.10.

Standish sale No. 114 (111), £399. G. A. Hoskins sale June 18, 1864, £304 10s., to Moore. Manchester Exhibition, 1857.

**354. ST. JOSEPH AND THE INFANT JESUS.** **George Tomline, Esq.**, Orwell Park, Suffolk. St. Joseph, bearing a flowering staff, is seen walking, accompanied by the Saviour, who carries a saw on his

left arm and a basket of carpenter's tools on his right. Full length; life-size.

Praised by Waagen. *Treasures of Art in Great Britain*, iii. 442.

**355. ST. JOSEPH AND THE INFANT JESUS.** **Sir W. L. Feilden, Bart.**, Blackburn, Lancashire. St. Joseph, with a lily branch in his left hand, holds the Infant Saviour in his arms; above are two cherubs on the right and three on the left; landscape and sky in the background. Full length.  $75 \times 49$  inches.

Purchased in 1836. Offered in Sir W. H. Feilden sale March 3, 1877, but not sold.

**356. ST. JOSEPH AND THE INFANT JESUS.** **Hermitage, St. Petersburg, 365.** St. Joseph, in dark robe and yellow mantle, which covers his right arm, holding in the right hand a lily branch, with the left arm embraces the Child, who stands partly draped before him, looking front; the Child's right hand is pressed against the Saint's breast, his left clasps a finger of St. Joseph's left hand, which is placed beneath the arm and against the body of the Child. Half length, dark background.  $.70 \times .51$ .

Purchased for the Hermitage by Prince Troubetskoy about 1820, probably in Paris.

RÖTTGER, photo. J. G. NAVIA, line,  $5.6 \times 4.2$ , at Calco. Nacional. Bust, oval, similar to the bust of the above.

**357. ST. JOSEPH AND THE INFANT JESUS.** **Hermitage, St. Petersburg, 366.** St. Joseph, holding a lily branch in his left hand, with the right hand leads the Infant Jesus; two cherubs above; landscape background with a square wall on the right.  $.73 \times .52$ .

Presented to the Emperor by Mr. Coesvelt.

**358. ST. JOSEPH AND THE INFANT JESUS.** St. Joseph on our left holding a lily branch upright in his left hand, with his right takes the right hand of the Child Jesus, who holds his garment with his left hand; both are standing front; a cherub and ten heads above; a pedestal on the right. Full length.

ESTEBAN BOIX, line,  $16.2 \times 11.8$ , 1800. Scarce. From the picture belonging to the Marqués de San Adrian y Santiago. See Nos. 146a and 348?

358a. Philip V. purchased in Seville a "S. Josef," less than life-size, which has disappeared from the royal collections. It is mentioned by Cean Bermudez, *Dic.*, ii. 64.

358b. Church of the Carmen Calzado, Madrid. St. Joseph, half length, with the Infant Jesus. Palomino, iii. 421. Ponz, v. 225. Cean Bermudez, *Dic.*, ii. 63.

358c. Bryan Gallery, New York, 390. St. Joseph standing with his left foot on a rock holds the Infant Jesus seated on his right arm, who looks down to a hatchet, plane, etc., on the floor; full length, life-size. From R. W. Meade collection.

358d. Major-General the Hon. E. Capel "has a genuine picture of St. Joseph and the Infant Jesus." Davies, *Murillo*, lxiii.

358e. Sir J. M. Brackenbury. St. Joseph leading the Infant Jesus, who carries a basket of carpenter's tools. British Institution, 1836.

358f. A. Bravo, St. Joseph holding the Infant Jesus by the hand; life-size. *Sevilla Pinto.*, 412.

358g. St. Joseph seated on a rock by the sea with a lily branch in his right hand, holds the Infant Jesus seated on his knee asleep; the Child has an apple in his right hand, his left is on St. Joseph's left; full length. *Doubtful.*

LLANTA, litho., 18.9×14.9. 1844.

358h. St. Joseph, standing on clouds with the Infant Jesus on his left arm; full length. *Spurious.*

GEOFFROY, mezzo., 19.5×15.

358i. St. Joseph standing on clouds with the Infant Jesus on his left arm; full length.

JACOTT, litho., 15.3×11.4. A spurious devotional print, the inscription on which falsely asserts that the original by Murillo is in the church of Santa Cruz at Madrid.

358k. Prince de Conti sale, April 8, 1777, No. 163. St. Joseph seated, holding the Infant Saviour in his arms. 12 in. 6 line by 9 in., round top. 1,592 liv. Nogaret sale, by Le Brun, March 18, etc., 1782. 901 liv. Comte de Vaudreuil sale, by Le Brun, Nov. 24, 1784. St. Joseph seated with the Infant Jesus in his arms; knee-piece, round top. 12 in. 6 line by 9 in., from Prince de Conti and Nogaret sales.

358l. Van Helsleuter, of Amsterdam, sale at Paris, Pluviose an ix. (Jan. 25, 1802), St. Joseph holding the Infant Saviour asleep. 3,600 liv.

358m. George Watson Taylor sale, by Christie, June 13, 1823. St. Joseph and the Infant Saviour. £32.

358n. Aguado sale, 1843, No. 43. St. Joseph leading the Infant Jesus by the hand. 1.50×1.00. 1,300 francs.

358p. Aguado sale, No. 73. St. Joseph with the Infant Jesus asleep in his arms. 1.90×1.15. 825 francs.

358q. W. W. Burdon sale, by Christie, June 28, 1862, St. Joseph with the Infant Saviour in his arms bearing a lily branch. £44 2s.

358r. Pourtales sale, 1865, No. 201. St. Joseph, in yellow drapery over a white tunic, holding a bunch of lilies, stands near a mass of rocks with the Infant Jesus in his arms. Full length. .40×.78, on panel. 730 francs.

358s. Daniel Wilson sale, Paris, March 21, 1873. St. Joseph and the Infant Jesus. Sold for about 8,000 francs.

358t. Wynn Ellis sale, 1876. St. Joseph with the Infant Jesus asleep in his arms. Life-size. £231, to Colnaghi. Praised by Waagen, ii. 294.

358u. Salamanca sale, 1875, No. 24. St. Joseph lies dreaming on a pile of rocks, with his head on his left arm; an angel in rose-colored robe has descended from above to announce the birth

of the Holy Child. .83×1.23. 750 francs. ~~enbury~~ sale, 1848. £23 2s. Exhibited Companion to No. 15b, which see. at the British Institution in 1836 and in  
**358v.** ST. JULIAN. Sir J. M. Brack- 1844.

**359.** ST. JUSTA. **Stafford House**, London. The youthful Saint, wearing a yellow robe, and a blue mantle covering her left arm, with ribbons in her hair and on her breast, stands three-quarters right, looking up; her right hand holding a palm is applied to the side of a tall jar, which is supported against her body by a low dish held in the palm of her left hand. Half length. 36½×26 inches.

Companion to St. Rufina, No. 392. Both were exhibited at the British Institution in 1828 and in 1858, and at the Royal Academy in 1870.

Lord Ronald Gower (*Historic Galleries of England*) thinks these two pictures formerly belonged to Marshal Soult; but as he informs me that the opinion rests only on a family tradition, I venture to suggest a doubt. In the *Altamira* sale, by Stanley, June 1, 1827, a St. Justa sold for £325 10s., and a St. Rufina for £275. The catalogue of this sale in the South Kensington Museum Library, gives in manuscript the purchaser's name as "Stafford." The next year after this sale the Marquis of Stafford exhibited, at the British Institution, the two pictures now at Stafford House. It was seven years later, in 1835, when the Marquis purchased from Marshal Soult the other Murillos now in Stafford House, as related ante No. 1. It therefore seems probable that both these pictures came from the famous gallery of the Duques de Altamira, descendants of the great house of Villamanrique, whose palace in the Plaza de S. M. la Blanca, at Seville, was notable, among other things, for the important paintings by Murillo it contained, some of which are referred to at No. 10, *ante*.

Photograph in Lord R. Gower, *Great Historic Galleries of England*. BLANCHARD, père, line, 12.5×9.9. Paris, 1842. UNKNOWN, line, 11.4×9.1, after BLANCHARD probably. These engravings are identical with the picture at Stafford House, except that the Saint is represented with pearl earrings and a necklace from which a cross is suspended, and her head-dress is composed of a scarf instead of ribbons. The engravings may or may not be after the pictures in Stafford House.

**360.** ST. JUSTA. **Seville Cathedral**, Chapter Room. The Saint, having a palm branch in her right hand, holds a jar on her right side with both hands. Bust, circular. Life-size. See No. 279.

**361.** ST. JUSTA. **Earl of Dudley**, London. The Saint, about twelve years of age, stands three-quarters right, face front, with a cup and saucer in her left hand and a palm in her right. Half length. 29½×24½ inches.

Exhibited at Leeds in 1868, and at the Royal Academy in 1871.

**361a.** St. Justa standing three-quarters right, face front, holds a jar by the handle with the left hand; another jar rests on her left forearm supported by her right hand, which holds a palm; bracelets are on her wrists. Three-quarters length.

D. JACOBO FREYRE, litho., 10.2×7.2, Madrid. From the picture belonging to D. Ramon Castella.

**361b.** Aguado sale, 45. St. Justa, wearing a yellow robe, blue mantle, and rose-colored veil, which falls from her black hair, holds a palm and two small vases. Half length. .36.×.30. Companion to St. Rufina. 8,025 francs.

**361c.** Wynn Ellis sale, by Christie, Manson, and Woods, June 17, 1876. St. Justa and St. Rufina. Companions. £241 10s. (Graves).

**362.** ST. JUSTA AND ST. RUFINA. Seville Museum, 95. The Saints stand looking front and holding between them a model of the Giralda, as it was before the Christian alterations. Each has a palm in her left hand; vases lie on the ground in front. Full length. Second manner. Companion to SS. Leandro and Bonaventura, No. 366. 2.07×1.78.

Painted for the high altar of the Capuchin Church. See No. 18.

GEOFFROY, litho., 16.4×12.5. J. LAURENT, photo., 1,077.

The figures of Saints Justa and Rufina, which are engraved in Jameson, *S. and L. Art*, and in Clement *L. and M. Art*, are taken from No. 116, *ante*.

**363.** ST. LAUREANO. Seville Cathedral, Chapter Room. The Saint is seen in bishop's robes and holding a crook; his right hand on his breast. Bust, life-size, circular. See No. 279.

**364.** ST. LEANDRO. Seville Cathedral, Sacristy. The Saint, mitred and robed in white, is seated in an arm-chair beside a table, holding in his hands a parchment inscribed, *Credite o Gothi consubstantialem patri*. Full length, life-size. Second manner. 1.88×1.60.

Companion to No. 312, which see.

Photographed by J. LAURENT, Madrid, No. 1,123.

**365.** ST. LEANDRO. Seville Cathedral, Chapter Room. St. Leandro in bishop's robes, with a crook; his right hand on his breast. Bust, life-size, circular. See No. 279.

**366.** ST. LEANDRO AND ST. BONAVENTURA. Seville Museum, 83. St. Bonaventura on the left, leaning against a pedestal, holds in his hands a model of a church; St. Leandro on the right, in white

robe, has a pastoral staff in his left hand, in his right a parchment inscribed, *Credite*, etc.; beside him is a boy with a mitre. Three figures, all standing, full length. Second manner.  $2.05 \times 1.79$ .

Painted for the high altar of the Capuchin Church. See No. 18.

Photographed by J. LAURENT, Madrid, No. 1,079.

**366a.** ST. LOUIS, King of France; 59, and by Arana de Varflora, i. 42. A half length. Formerly in the Church of picture of this subject, belonging to D. La Merced. Noticed by Ponz, ix. 107. Francisco Romero Balmaseda, is mentioned by Cean Bermudez, *Carta*, 98 and *Dic.*, ii. mentioned by Lavice, *Espagne*, 275.

**367.** ST. MARY MAGDALEN. **Museo del Prado, 857.** The Magdalen, with her lower limbs bare, and her body only partly draped in a grayish robe and red mantle, is seated nearly front, on a rock in a cavern, looking up; her cheek rests on her right hand; beneath her elbow is a skull, and on the rock beside it stands a rude cross; an open book is held by her left hand against her body. Full length. Second manner.  $1.53 \times 1.24$ .

Supposed to have been in the palace of San Ildefonso in 1772.

HENRIQUE BLANCO, litho., in *Coleccion Litografica*.

**368.** ST. MARY MAGDALEN. **Adolph Carstansen**, Cologne. The Magdalen in red and blue robes, turned three-quarters left, with hands joined in prayer, kneels in a cavern and looks up to three angels, one of whom plays a violin, another a flute, the third sings from a sheet of music; on the ground, at her side, are a cross, book, vase, and skull. Full length.  $1.37 \times 1.16$ .

Brought by Mr. Irvine from the Capuchin Convent at Genoa. "A penitent Magdalen with angels, companion to an Immaculate Conception, about five feet high, or less, the countenance of the Magdalen not handsome and the angels not well drawn. It was valued at £500, and was for some time in the possession of Walsh Porter." Buchanan, *Memoirs*, ii. 144, 172. See No. 13. In the **Walsh Porter** sale, April 14, 1810, it sold for £420. The present owner purchased it in 1871 from Mr. Nieuwenhuys.

Perhaps the following notes may refer to this picture.

**Sale London, April 13, 1813.** The Magdalen in prayer, her attention called off by a chorus of infant angels. £152 5s.

**William Hornby** sale, January 26, 1869. The Magdalen kneeling in prayer in a cavern, a group of angels with musical instruments above. £346.

Captain Davies mentions "the Magdalena purchased a few days ago by Mr. Stuart Wortley, the angels appear like Murillo, but not having had a close inspection in clear daylight, I can say no more than that I recommended it to Mr. Wortley, etc." Davies, *Murillo*, xc.

**369. ST. MARY MAGDALEN.** **Academy of San Fernando,** Madrid. The Magdalen, wearing a white chemise and brown robe, with a red drapery over her limbs, seated front, looks up to her right; her hands are clasped, with fingers interlacing; in her lap is an open book. Full length, life-size.

SIMON BRIEVA, line, 7.5×5.6, Madrid, 1781. Scarce.

**370. ST. MARY MAGDALEN.** The Penitent Magdalen, at the entrance of her retreat, clothed in a purple mantle, her arms folded on her breast, looking up. 47½×47½ inches.

E. Higginson (Saltmarshe) sale, by Christie, June, 1860, from the Daubeny collection. £267 15s., to Beaumont.

A picture of this subject was exhibited at the British Institution in 1853 by Wentworth B. Beaumont, Esq.

**371. ST. MARY MAGDALEN.** **Leuchtenberg Gallery**, St. Petersburg. The Magdalen is seen front, looking up, with long, waving hair falling over her breast, which is partly covered with a chemise. Bust, without hands. The picture has much the air of a portrait. 30×26 inches.

MUXEL, etch., in the *Leuchtenberg Gallery*. L. SCHÖNINGER, litho., 19.1×13.8, Munich.

**372. ST. MARY MAGDALEN.** **William Wells, Esq.**, Holme-wood, Huntingdonshire. The Magdalen, in purple drapery, kneels on the ground at the entrance to her cavern, turned partly to her left, and looking up; her shoulders are bare, her hands crossed on her breast; on the ground at her right are a book, cross, and skull. Full length. 59×41 inches.

Louis Philippe sale, 1853, No. 244. £840. Royal Academy, 1871. Sir W. Stirling-Maxwell (*Catalogue*, 94) says this picture was purchased from Dean Pereyra. Señor Tubino (*Murillo*, 216) says it belonged to A. Bravo. Perhaps both are right.

On wood, in Jameson, *S. and L. Art*, i. 361, reversed, and without background. ARTHUR COLLIER, line, 10×8, Paris, 1845, half length.

**373.** St. MARY MAGDALEN, fully draped, kneeling among rocks, looks up to a light streaming from above; her cheek rests on her clasped hands, her right arm is on a rock before her, on which is a cross, vase, and an open folio lying on a skull. Full length.

This picture, when engraved by Morghen, in 1801, was said to be in the Bracciano Palace at Rome. The palace has become the property of the banker Torlonia, but the picture has disappeared.

*Line Engravings.* RAPHAEL MORGHEN, 14.8×11.2, Florence, 1801. LUIGI FINOCCHI, R. Morghen direxit, 18.2×13.1. GIO. BATTISTA NOCCHI, R. Morghen direxit, 8.8×6.5, half length. A. TOFANELLI, R. Morghen direxit, 17.8×12.5, 1803. JOAN BALESTRA, Vento, J. Folo direxit, 14.5×11.2, at the Regia Calcografia, Rome. POMEL direxit, 10.8×7.9. BOVINET terminé, 5.2×3.7. G. B. CECCHI, 14.4×11. JOSEPH BERETTA Modoctis, 7×5.6; knee-piece. A. DALBOU, about 15×12. RUOTTE, 9.5×8.4; varied. *Lithographs* by TH. DRIENDL, 16×11.6, Munich. M. MAURIN, 16×12.4. Outline in Réveil, *Musée de Peinture et de Sculpture*, vol. i. plate 19.

**373a.** Berlin Gallery, 408. The Magdalen, half length, with long, waving hair, which only partly covers her naked right arm and bosom, her hands clasped across her breast, leaning on her right arm, her body and head thrown back and the eyes upturned. .74×.61.

Purchased in Italy in 1841. Formerly ascribed to Murillo but now to Cerezo. It is identical, except as to size, with a picture by that master in the Czernin gallery at Vienna, of which picture a facsimile of the signature and date are given in Blanc, *Peintres, Vie de Cerezo* by Burger.

BERLIN PHOTO. CO., Photo.

**373b.** Museo del Prado, 90r. "School of Murillo." The Magdalen standing in a cavern, front, with her left arm resting on a rock beside a book, cross, and skull, her hands crossed on her breast, turns her head to her right and beholds at the entrance of her cavern a group of angels in the sky playing a guitar and violin; half length. 1.25×1.06.

VILAMIL, litho., 11.7×9.4. J. LAURENT, photo., No. 21.

**373c.** Church of Sta. Cruz, Medina

del Rioseco. The Magdalen kneeling. PONZ, xii. 122. Dirty and badly placed, —possibly by Tobar. Ford, *Handbook*, ii. 559.

**373d.** William C. Cartwright. The Magdalen. British Institution, 1822.

**373e.** J. Osmaston, Esq. The Magdalen, in red robe, kneeling, profile right, before a cavern, with her hands joined in prayer; books, vase, and a skull on the ground. Full length. 65×42 inches.

Royal Academy, 1879. This is probably the picture exhibited in London in 1875 by Reuben Brooks, and afterwards offered in "Mme. B." sale, Paris, April 16, 1877, but not sold. It is said to have formed part of the royal collection of St. Ildefonso. Two pictures of this subject are enumerated in the inventory of that palace in 1772, but they are supposed to be now in the *Museo del Prado*. See Nos. 367, 373b.

LURAT, etch., in the catalogue of Mme B. sale.

**373f.** Marquise d'Espiès, Paris. The Magdalen, kneeling in a grotto, points with one hand to a skull, with the other to a distant village. Signed, *Mu-*

*rillo f. Hispan.* The picture is said to have been in the family for several generations.

373g. **Gen. Viscomte d'Armagnac** sale, 1836. The Magdalen in the desert. A present from Joseph Bonaparte. £230.

374h. **Thomas Kibble** sale, June 2, 1856. The Magdalen kneeling in prayer, a glory of angels above; the castle of Ouan de Ferrache, near Seville, in the background. Small, upright. £52 10s. British Institution, 1861.

373i. **Marquis du Blaisel** sale, London, May 17, 1872. The Magdalen, with her right hand on a book placed on a rock, looks up; on the right is a skull, on the left a scourge, beneath which is the monogram of the artist. "From

Aguado gallery." (?) .83×.64. £67 4s., to West.

373k. **The Magdalen.** Presented by King Ferdinand VII. to Queen Christina. Sold at Paris in 1879 for 25,500 francs.

373l. **ST. MICHAEL.** **Liechtenstein Gallery**, 304, Vienna. The Archangel stands, with wings, plumed helmet, and steel armor, about to smite, with his flaming sword, a dragon beneath his feet. Full length. About 70×50 in.

373m. **A San Miguel**, of the best time of Murillo was formerly in the Capuchin Church at Seville. Cean Bermudez, *Dicionario*, ii. 61. Ponz, *Viage de España*, ix. 139. It was probably similar to that by Meneses Osorio, now in the Capuchin Church at Cadiz. See No. 18 and No. 264.

374. **CONVERSION OF ST. PAUL.** **Museo del Prado**, 871. Saul lying prostrate, with his right hand outstretched, looks up to the Saviour, who is seen in clouds on the left, holding a cross; the white horse of the Saint lies on the left; on the right are several soldiers, one of whom tries to raise his fallen master. Best manner. 1.25×1.69.

Photographed by J. LAURENT, Madrid, No. 8.

375. **HEAD OF ST. PAUL.** **Museo del Prado**, 888. The decapitated head of St. Paul on a table; the beard and hair are white, the mouth partly open. Third manner. .50×.77.

375a. **J. M. Suarez de Urbina.** Decollation of St. Paul. A sketch. Mentioned by Tubino, *Murillo*, p. 188, and by Amador de los Rios, *Sevilla Pintoresca*, p. 496.

375b. **Sir Arthur Aston** sale, August 6, 1862. St. Paul reading. 27×22 in. £105, to Agnew.

375c. **Altamira** sale, 1827. Head of St. Paul. £2 5s.

375d. **Salamanca** sale, 1875. St. Paul preaching on the steps of a temple. He is in the foreground, entirely in the shade, the more distant spectators are well lighted. .74×.55. 620 francs. From José de Madrazo.

376. **ST. PETER PENITENT.** Seated among rocks, clad in a blue garment fastened with a cord, with bare arms, breast, and feet, his

arms crossed on his breast, he lifts his eyes to heaven in transport.  
 $2.12 \times 1.55$ .

Soult sale, 1852, No. 65, 5,500 francs (to Townend?). This picture was painted in 1678 for the first altar on the Epistle side in the church of the Hospital of Les Venerables Sacerdotes. "It surpasses in softness and feeling the picture of Ribera, so well known by the engraving, which Murillo endeavored to imitate." Ponz, ix. 123. Cean Bermudez, *Carta*, 94. See No. 29.

**377. ST. PETER PENITENT.** Francis Cook, Esq., Richmond Hill. The Saint, in blue and yellow robes, is seated on the ground among rocks, front, with his hands extended, looking up. Second manner. Full length.  $64 \times 43$  inches.

King Louis Philippe sale, No. 242, £31. Purchased from Julian Williams.

**378. ST. PETER IN PRISON.** Hermitage, St. Petersburg, 372. The Saint, in blue tunic and yellow mantle, seated in the centre on the floor of his prison, turns his head towards the angel, who takes him by the arm and points the way of escape; architecture and sleeping guards in the background. Third manner.  $2.36 \times 2.60$ .

Painted for the Hospital of La Caridad, whence it was taken by Marshal Soult. In 1835 it was sold to the Louvre, where it was deposited for a few days. See *ante* No. 1. It was sold in the Soult sale, 1852, No. 64, for 151,000 francs.

Outline in Réveil, *Musée de Peinture*, iii. 178, wrongly ascribed to Ribera. On wood in *L'Illustration*, May 31, 1852.

**379. ST. PETER IN PRISON.** Duke of Wellington, London. The Saint stands naked but for a cloth around his loins, his arms crossed and bound; one of the keepers binds his feet, another plies the scourge; behind is a grated window. About  $14 \times 9$  inches.

**379a. MARTYRDOM OF ST. PETER.** Dulwich Gallery, 224. St. Peter is nailed to the cross, which is being raised by two executioners; on the left is a horseman with a red flag; on the right a group of spectators, among them a woman seated, with a child. Formerly attributed to Murillo, but now to the Spanish School. Both Waagen and Passavant incorrectly call this a sketch for the Martyrdom of St. Andrew.

**379b. A. Bravo.** St. Peter in prison; a sketch for No. 378. Tubino, 185. *Sevilla Pinto*, 415.

**379c. EARL OF YARBOROUGH.** St. Peter. Exhibited at the British Institution, 1849.

**379d. ALTAMIRA** sale, 1827. St. Peter in prison; a study. £7 14s.

**379e. COMTE DE RAYNEVAL,** former Ambassador of France at Madrid, sale, April 16, etc., 1838. St. Peter; style of Ribera.

**379f.** **Louis Philippe** sale, 1853, No. 243. Head of St. Peter.  $.78 \times .60$ . £10, to Lane-Fox.

**379g.** **H. A. J. Munro** sale, June 1, 1878. St. Peter in prison with the angel; a spirited sketch for No. 378.  $11\frac{3}{4} \times 12$  inches. £39 18s.

**379h.** **ST. PETER OF ALCANTARA.** Mentioned by Ponz (v. 243) among the pictures in the convent of the Visitation

at Madrid. Lebrun brought from Spain a St. Peter of Alcantara, with a lay brother walking on the sea, which he sold to the Empress Josephine. It was at Malmaison until 1815, but is now in the Munich Gallery, where it is properly ascribed to Claudio Coello. It is engraved as by Murillo in Lebrun, *Recueil*, and in Mrs. Jameson, *Legends of the Monastic Orders*, p. 351.

**380. ST. PETER ARBUEZ. Hermitage, St. Petersburg, 374.** Two executioners, seizing the Saint from behind, attack him with sword and poniard as he kneels on the steps of an altar, looking up to an angel who brings the palm of martyrdom and points to heaven. A night scene.  $2.92 \times 2.06$ .

From the Hall of the Inquisition at Seville, whence it was taken in 1804 by the Prince of the Peace, who left in its place a copy by Joaquin Cortes. It was purchased for the Hermitage in 1831. A copy by Cortes was in the parish church of San Ildefonso at Seville, perhaps the one which was formerly in the Inquisition. A copy is in the chapel of Belen in the Cathedral, and another in the Museum at Cordova.

**MATIAS ARTEAGA**, etch.,  $5.9 \times 3.9$ , Seville. Probably etched in the lifetime of Murillo. Very rare. A copy is in the Biblioteca Nacional at Madrid. **H. ROBIL-LARD**, litho., in *Gal. Imp. de l'Ermitage*.

[This Saint, sometimes called St. Peter Martyr, was born at Epila, in Aragon, about 1441. He was an efficient aide to Torquemada, and was slain in 1484 in the Cathedral of Zaragoza by Juan de Labadia and Juan Sperandia, to avenge injuries done to the sister of the one, and the father of the other.]

**381. ST. PETER ARBUEZ. Vatican, Rome.** A repetition of the above.  $39 \times 31$  inches.

Brought from Spain in October, 1876, and placed by Pope Pius IX. in the gallery of the Vatican. It may be the sketch "from the palace of the Inquisition at Osuña,"  $1.00 \times .80$  cm., formerly belonging to Dean Lopez Cepero, and which was offered in his sale in Paris, 1868.

**381a. Thomas Purves**, late of Lincoln's Inn, sale, London, June 9 and 10, 1849, to Rutley. Mentioned by Stirling, iii. St. Peter the Dominican Martyr.  $82 \times 58$  inches. £14 14s.

**382. ST. PETER NOLASCO. Seville Museum, 80.** The Saint, kneeling, with outspread arms, looks up to a vision of the Virgin, who

appears seated on clouds on the left, with a circle of stars around her head, and holding a fold of her mantle with both hands; above the Saint is a cherub and three heads; another cherub is sporting in the air beneath the Virgin. Full length. Second manner.  $2.18 \times 1.55$ .

Supposed to have been painted for the convent of *La Merced*, now the Museum.  
Photographed by J. LAURENT, Madrid, No. 1082.

**383. St. PHILIP?** A Monk, standing on the right, points out to his companions, who stand behind him, a scene in the sky, where the soul of St. Philip, attended by two angels, ascends to heaven from a blazing pyre beneath. Six figures.  $1.74 \times 1.88$ .

Painted for the small cloister of the convent of San Francisco. See No. 268. It was taken thence by Soult, and bought in at his sale, 1852, for 15,000 francs. Sold again in Soult sale, April 17, 1867, for 16,000 francs, to M. de Guitaut.

The legend which this painting represents is obscure. Cean Bermudez (*Carta*, 49) calls it the ascent to heaven of the soul of Philip II. Mrs. Jameson (*Monastic Orders*, 273) suggests that it may represent a passage in the life of St. Francis of Assisi. Another legend is that given in *Flos Sanctorum* (ii. 445) of St. Philip Beniti, to whom the Virgin appeared in a vision in a cloud of fire. Finally, the Soult catalogue says the city on the left is Adrianople, where St. Philip, Bishop of Heraclea, was condemned to be burned. Among so many tales the reader is sure to find one to suit him.

Outline in Réveil, *Musée de Peinture*, iii. 146.

**384. St. PIUS.** Seville Cathedral, Chapter Room. He is in bishop's robes, with a crook in his left hand, and a palm in his right. Bust, life-size, circular. See No. 279.

**384a. ST. QUIRINUS, ST. DOMINIC, AND ST. RAYMOND OF PEÑAFORTE.** Hermitage, St. Petersburg, 380. St. Quirinus is in the centre before a saltier cross, with a palm in his left hand, his right on a millstone; on the left is St. Raymond, on the right St. Dominic with a key, all standing; through an open window St. Raymond and a companion are seen crossing the sea on a mantle.  $2.62 \times 1.76$ . *Doubtful.* The picture formerly belonged to the Prince of the Peace. According to Sterling these figures represent St. Florian, St. Dominic, and St. Peter the Dominican. *Annals*, iii. 1434.

**385. ST. RAPHAEL.** Leuchtenberg Gallery, St. Petersburg. The Archangel Raphael, full length, with wings outspread, holding in his right hand a pilgrim's staff, walks front; beneath, on the left, is a

half-length figure of a bishop; on the right a mitre and crosier lying on the ground.  $53 \times 30$  inches.

Cean Bermudez (*Carta*, 98) mentions the famous *San Rafael* with the portrait of the Bishop Francisco Domonte in an altar of the church of the Merced, now the Museum at Seville. Mentioned also by Ponz, ix. 107.

MUXEL, etch., in *Leuchtenberg Gallery*. On wood in Jameson, *S. and L. Art*, i. 128, and in Clement, *L. and M. Art*.

**385a.** Julian Williams. St. Raphael. *Guia de Sevilla*, 1832.

**385b.** Sir J. M. Brackenbury sale, 1848. St. Raphael, or Tobias and the angel. Painted before Murillo went to Madrid. £7 (Sir E. B.).

**385c.** Captain Davies (*Murillo*, lxxxiv. and xciv.) mentions a sketch for No.

385; also a small *San Rafael with the fish*, which belonged successively to the Marqués de la Cañada, D. Sebastian Martinez, and D. Manuel de Leyra. Both these pictures came to England, and the sketch afterwards fell into the hands of Captain Davies, who transferred it to Captain Ball.

**386.** ST. RODRIGUEZ. *Dresden Gallery*, 633. The Saint, standing before a balustrade, wearing a rich chasuble adorned with figures of saints, with a palm in his left hand, and his right hand outstretched, looks up to a cherub on his right about to crown him with a wreath of flowers. Full length. Second manner.  $88 \times 58$  inches.

King Louis Philippe sale, No. 500. From a convent of St. Clara at Seville. £210. The picture formerly belonged to Canon Pereyra. Head, *Handbook*, 177. Stirling, iii. 1434. According to Mr. Ford this work was painted for a canon at Seville, by whom the dress was worn on grand festivals. The chasuble is still preserved in the vestry of the Cathedral. Article in *Athenaeum*, May 28, 1853, p. 657.

BUCHEL, line, in Clauss, *Dresden Gallery*. TH. LANGER,  $14 \times 8$ . F. S., line, in *Bilder Brevier*, 1857. H. BÜRKNER, etch.,  $3.8 \times 2.3$ , in *Die Dresdener Gemälde-Gallerie; Original-Radirungen*. JULLIEN, litho.,  $13 \times 12$ .

**387.** ST. ROSE OF LIMA, wearing the Dominican habit, stands nearly front, holding in her right hand a bunch of roses on which is seated the Infant Jesus, who extends his hands towards her; her left hand on her breast holds a rosary and a fold of the black mantle that covers her white robe; six heads in the air above. Three-quarters length.  $1.66 \times 1.07$ .

Salamanca sale, 1875, "Ce tableau a été gravé à Madrid par Blas Amettler, et se trouvait alors dans la galerie du Real Palacio." 20,000 f. Cean Bermudez mentions a picture of this subject formerly in the palace of St. Ildefonso. *Dic.*, ii. 65.

BLAS AMETTLER, directed by M. S. Carmona, line,  $13.8 \times 7.9$ , at Calco Nacional. L. MAURIN, litho.,  $4.6 \times 3.3$ .

**388.** ST. ROSE OF LIMA. **Frederick E. Church, Esq., Hudson, New-York.** A repetition of the above.  $64 \times 44$  inches.

From the gallery of Don Aniceto Bravo. It was purchased from his widow by Jorge Diez Martinez, who sold it about 1865 to D. Luis Portilla, Madrid, from whom it was bought in 1873 by W. J. Shaw. At his sale, by Leavitt, New-York, May 27, 1880, it sold for \$380, to Mr. Church. Mentioned in Tubino, *Murillo*, 185. *Sevilla Pinto*, 412.

**389.** ST. ROSE OF LIMA. A repetition of No. 387.  $.91 \times .73$ .

**Emile and Isaac Pereire** sale, 1872, No. 84. From Rhoné collection, 1857. 25,500 francs.

**390.** ST. ROSE OF LIMA, or *St. Rosalie*. **William Ralph Bankes, Esq.,** Kingston Lacy, Dorset. The Saint, wearing a white robe, and a white scarf on her head, over which is a black mantle that covers her head and falls over her robe to the ground, kneels three-quarters left before the Infant Jesus, who, seated on a basket, places a rose in her left hand, and seizes with his other hand the rosary that is suspended from her neck; before the basket on the ground are a book and a rose; behind the Saint are buildings and a trellis. Landscape background. Signed.  $68 \times 52$  inches.

From the Marqués Ledesma of Granada. Exhibited at the British Institution, 1864. Mentioned in Jones, *Views of Seats*, London, 1829.

**J. RICO**, line,  $5.8 \times 4.4$ . Engraved after a picture similar to the above. Inscribed, "From the original, belonging to Don Josef Ignacio Lascano at Cadiz."

**391.** ST. ROSE OF LIMA. A repetition of the above.  $1.15 \times 1.08$ .

**E. and I. Pereire** sale, 1872, No. 83. "From the Standish (?) and Urzais galleries." 11,200 francs.

**DEBLOIS**, etch., in Pereire sale catalogue.

**391a. Duque de Uceda**, Madrid. St. Rosalie. O'Shea, *Guide*, 302. habited by Rev. C. Brackenbury at the British Institution, 1862.

**391b. José Larrazabal**. St. Rosalie offering flowers to the Infant Jesus in the arms of the Virgin. *Sevilla Pinto*, 492. **391d. Aguado** sale, 1843, No. 76. St. Rosalie, habited as a nun, and crowned with thorns, holding a crucifix and lily in one hand, and a scourge in the other.  $1.10 \times .83$ . 500 francs.

**391c. Sir J. M. Brackenbury**. St. Rose of Lima kneeling with the Infant Saviour; full length, life-size. Signed. Purchased at Cadiz about 1831. British Institution, 1836. A St. Rose was ex- **391e. Lopez Cepero** sale, Paris, 1868. St. Rose of Lima and the Infant Jesus. A repetition of No. 390.  $.48 \times .35$ . 510 francs. Not sold.

**392. ST. RUFINA.** **Stafford House**, London. The Saint wearing a green robe and purple mantle, stands three-quarters left, looking front, holding a jar in her left hand by one of its handles; another jar, resting on her left wrist, is held against her body, lightly supported by the tips of her right forefinger and thumb; a palm is in her right hand. Half length.  $36\frac{1}{2} \times 26$  inches.

Companion to *St. Justa* No. 359, which see.

Photographed in Lord Ronald Gower, *Great Historic Galleries of England*.

**393. ST. RUFINA.** **Seville Cathedral**, Chapter Room. The young Saint holds a jar with both hands before her breast. Bust. Life-size; circular. See No. 279.

**393a.** Aguado sale, No. 46. St. Rufina. Half length. Companion to *St. Justa*.  $.36 \times .30$ . 3,010 francs.

**393b.** St. Rufina in profile, standing, with her hair tied with ribbons, and a bow on her breast, looking up; in her left hand is an earthen cup; in her right a jar and a palm held against her body.

VICENTE CAMARON, litho.,  $10.3 \times 7.4$ , at Real Est. Lito., Madrid.

**393c.** St. Sebastian. A small sketch. Belonged successively to the Marqués de la Cañada, Don Manuel de Leyra, Don Sebastian Martinez, and Captain Davies. *Murillo*, lxxxiv. note, and xciv.

**393d. ST. STEPHEN STONED.** Sir Thomas Lawrence sale, May 15, 1830.  $27\frac{1}{4} \times 20$  inches. A present from M. Francillon, who attributed it to Cigoli. £17.

**394. ST. THERESA** praying, in a landscape. **Sir William Stirring-Maxwell, Bart.**, Keir, Perthshire.

Exhibited at the Leeds Exhibition in 1868.

In the Alton Towers sale, 1857, No. 105, St. Theresa kneeling in prayer in a woody landscape, sold for £17 6s. Praised by Waagen, *Works of Art*, London, 1838, and in *The Times*, July 11, 1868.

**395. ST. THOMAS OF VILLANUEVA.** **Seville Musem**, 84. The Archbishop of Valencia, wearing a mitre and holding the pastoral staff, stands front, in the centre of the composition, beneath a Grecian portico, dropping a coin into the hand of a beggar who kneels before him, holding a crutch with his left hand which rests on the pavement; an old woman is seated in the foreground on the left, with a boy standing at her knee; on the right are two other beggars and a nun; on the left is an open book lying on a table. The background con-

sists of architecture with columns, wreathed above with a curtain, and a church seen through an opening on the right. Seven figures.  $2.90 \times 1.92$ .

Painted for the Capuchin Church. See No. 18. This is the work which Murillo called *su lienzo*, his own picture.

When this painting was executed St. Thomas was not a saint but only a *Beato*, an honor which was conferred on him in 1618. It was not until 1688, six years after Murillo's death, that the Archbishop was canonized.

ANNA JAMESON, etch., in Jameson, *Monastic Orders*. J. LAURENT, photograph, No. 1,079.

**396. ST. THOMAS OF VILLANUEVA. Lord Ashburton, London.**  
St. Thomas, represented as a boy six or seven years of age, is divesting himself of his nether garments to supply the wants of four ragged urchins, one of whom, seated on the left, is putting on some clothing; another, behind the Saint, is examining the raiment he has received; a wall on the right; in the background is a street with buildings and several figures.  $75 \times 57$  inches.

Painted for the convent of St. Augustin. See No. 254. It was sold by the monks to the Prince of the Peace, who presented it to General Sebastiani. In 1814 it was sent to Buchanan for sale, and was purchased by Mr. Baring, an ancestor of the present owner. Ponz, *Viage*, ix. 136. Cean Bermudez, *Diccionario*, ii. 60. Buchanan, *Memoirs*, ii. 264. Mrs. Jameson considers it one of the finest Murillos in England. *Monastic Orders*, 202. Royal Academy, 1871. According to the Sebastiani catalogue the sale of this work by the monks was the occasion of a popular outbreak. In order to effect the removal of the canvas from the convent it became necessary to employ force, and the suppressing of the riot cost the lives of three persons. A copy is in the Cadiz cathedral. Others belonged to the Duque de Montpensier, to the Condesa de la Mejorada and to D. Rodrigo de Quirios, Seville. Perhaps there is another in the Lille Museum, called St. Roch dividing his clothes.

S<sup>N</sup> ROMAN Y CODINA, line,  $10 \times 7.5$ . Seville, 1778. A coarse and ragged print, of which the only copy known to the writer was purchased by Charles Morse, Esq., at Christie's, March 14, 1853. At the sale of Mr. Morse, July 4, 1873, it was sold, with eight other prints, for nine shillings, to Sir William Stirling-Maxwell, in whose collection it now is.

**397. ST. THOMAS OF VILLANUEVA. Lord Ashburton, The Grange, Hants.** A sketch of the above. About  $24 \times 15$  inches.

Purchased in 1832 from Julian Williams, who picked it up at a fair in Seville for half a dollar. Stirling, ii. 877. Mr. Williams had, in 1832, two pictures of this subject. *Guia de Sevilla*, 1832.

**398.** ST. THOMAS OF VILLANUEVA. Earl of Northbrook, London. The Saint, wearing a mitre and accompanied by an attendant who holds a crozier, stands in an archway giving alms to a kneeling beggar, who is surrounded by other beggars; among them is one seated on the ground, supporting himself on his right hand; on the right stands a woman holding an infant, with a boy by her side; above is the Virgin, seated on clouds, with the Infant Saviour in her arms and two children clinging to her lap; a church is seen through an opening on the left. 15 figures.  $51\frac{1}{4} \times 29\frac{1}{2}$  inches.

King Louis Philippe sale, 1853, No. 498, £710, to Thomas Baring, uncle of Lord Northbrook. Painted about 1678 for the chapel of St. Thomas of Villanueva in the convent of St. Augustin, outside the Carmona gate at Seville. It is described as St. Thomas and a religious giving alms to the poor, with a perspective of a cloister; finely executed. See No. 254. "One of the finest sketches of Murillo in existence." Richard Ford in *The Athenaeum*, May 28, 1853, p. 655.

A. PINÇON, litho., 16×12. Paris. On wood in Blanc, *Peintres*, and in *Gazette des Beaux Arts*, April, 1875, wrongly called *Saint Diego*.

**299.** ST. THOMAS OF VILLANUEVA. Sir Richard Wallace, Bart., London. The Saint, wearing a skull cap and holding a purse, drops coins into the hand of a half-naked beggar, who sits on a stone with a crutch resting on his lap; he is attended by an ecclesiastic holding a mitre, and another holding a crook; before him is a boy examining a coin, and on the right a group of beggars, among them a woman with a child in her arms holding a boy by the hand. Architecture on the left. Second manner.  $58\frac{1}{2} \times 59\frac{1}{2}$  inches.

Brought by Mr. Irvine from the Capuchin Convent at Genoa, and sold by Mr. Buchanan to Mr. Wells, of Redleaf, for £1,000. See No. 13. Sold at William Wells sale May 12, 1848, for £2,992 10s., to the Marquis of Hertford. British Institution, 1823, 1835. Royal Academy, 1872.

**399a.** Aguado sale, 1843, No. 41. St. Thomas of Villanueva giving alms in the vestibule of a palace. 7 figures. .42×.39. 1,310 francs. Probably a copy of No. 395.

**399b.** Standish sale, 1853, No. 119. St. Thomas of Villanueva dividing his clothes. .27×.36. £10, to Drax.

**399c.** Edward Mullins sale, by Christie, June 24, 1854. St. Thomas of

Villanueva, when a child, dividing his clothes among poor children in a street. £11 6s. Also,

St. Thomas of Villanueva, in Augustin habit, blessing a poor cripple near the gate of a cathedral. £7 17s. Both were small works, purchased in Spain in 1809 by W. Jacob.

**399d.** Sale by Christie, May 2, 1874. St. Thomas of Villanueva giving alms.

Formerly belonged to the Emperor Maximilian of Mexico. £126, to J. Watson.

**399e. Carlsruhe Kuntshalle.** St. Ursula. 26×19 in. *Doubtful.* The picture is probably by some unknown Italian master.

**399f. Altamira sale, 1827.** St. Ursula. £4.

**399g. H. A. J. Munro sale, June 1, 1878.** The miraculous visitation of St. Ursula to St. Catharine of Siena. 15×19 in. "Sketch for a picture in Lord Dudley's gallery." (?) £115 (Agnew).

**399h. Aguado sale, No. 62.** St. Vincent Ferrers, with wings, and holding a crucifix; at his feet is an angel holding a mitre; on the ground is another mitre, a cardinal's hat and a book. 2 figures. .32×.24. 69 francs.

**399i. Aguado sale, No. 40.** St. Vincent Ferrers resuscitates a dead man in the presence of many persons. On the left, by the force of his will, he miraculously holds in the air a mason who is falling from a scaffold. In the centre he stands, in religious costume, with large, extended wings. 38 figures. 3.24×4.3. 1,020 francs. Sold again in Dubois sale, 1843, 390 francs. Mentioned in Jameson, *Monastic Orders*, 405.

**399k. Suermondt gallery, No. III.** St. Vincent Ferrers kneeling. The Saviour appears in clouds accompanied by Moses and Elias. Mountainous background. .61×.42. Purchased in 1855 from the Conseiller C. Waagen. Mentioned by W. Bürger, *Galerie Suermondt à Aix la Chapelle*.

**400. Two Franciscan Monks.** **Francis Clare Ford, Esq., London.** A monk is seated on the ground, apparently ill, resting his back against a tree; his companion standing on the left places both hands on the sick man's head and looks up as if imploring a blessing. A building on the left. Two figures, full length, life-size. First manner. Sometimes called *The Good Samaritan*. 63 $\frac{1}{4}$ ×42 inches.

Painted for the small cloister of the Franciscan convent. See No. 268. Being too stiff to be rolled it was left behind by Marshal Soult, and was bought in 1831 from Julian Williams by the father of the present owner, Richard Ford, author of the admirable *Handbook of Spain*. Stirling, ii. 836. Waagen ii. 223. "This picture was, in Soult's hurried flight after Salamanca, left behind in the Alcazar and is now in our collection, purchased and paid for." Ford, *Handbook*, i. 190.

**401. A Monk Robbed by a Brigand.** **M. Ch. Baudet, Havre.** A coarse-featured, ragged, and half-naked bandit kneels on one knee before a Franciscan friar, and loosens the cord of the latter's habit in the act of robbing him. The victim of the assault, not alarmed for his own safety, seems only intent on persuading his assailant, by gentle words, to abandon his evil courses; the robber's hat and staff lie behind him on the ground. The scene is enacted in a harsh and mountainous country before the gate of a ruined castle. Beneath is

an inscription half obliterated, which casts no light on the legend which the picture represents.  $1.77 \times 2.23$ .

Painted for the small cloister of the Franciscan convent. See No. 268. It was taken thence by Soult, and was bought in at his sale in 1852 for 25,000 francs. It afterwards belonged to the Comte de Mornay, grandson of Marshal Soult, who sold it in March, 1881, to the present owner.

**401a. J. M. Escazena.** Study for the head of the monk who stands behind the saint in the picture of St. Giles, No. 309.  $17 \times 12$  inches. Stirling, iii. 1434.

**401b. José de Madrazo.** Two nuns in black and white drapery, one of them kneeling; life-size. Stirling, iii. 1440.

**401c. Lord Leconfield,** Petworth, Sussex. Monks discoursing. Formerly belonged to Colonel Wyndham. Waagen, iii. 43.

**401d. Viscount Hardinge.** A Monk bearing a cross on his shoulder; snowy mountains in the background; half length.  $40 \times 30$  inches. Royal Academy, 1873. This picture is said to be from the Soult sale, but it is not mentioned in the catalogue.

**401e. Duchesse de Grammont.** A Saint in prayer.  $1.00 \times .75$ . Exhibited at the Alsace-Lorraine Exhibition, 1874.

**401f. Brussels Museum,** No. 251. A Franciscan Monk preaching, holding a scroll inscribed *Unus Dominus*, etc.; a skull, lily, and palm, are on a balcony on the right; half length.  $1.39 \times .97$ . Purchased from M. Coindros for 2,500 francs.

**401g. Aguado sale,** 1843, No. 71. Bust of a monk praying.  $.45 \times .34$ . 121 francs.

**401h. Gen. John Meade** sale, 1847. Head of a monk praying. £5 5s.

**401i. Sale, April 1846,** at Christie's. Head of a Saint. From Joseph Bonaparte's palace at Bordentown, New Jersey, U. S. A. £7 7s.

**401k. Thomas Purves** sale, June 9, 1849. An Apostle and a lad with two fishes. A sketch for two figures in No. 180.  $16 \times 13$  inches. £6 10s., to Norton. Stirling, iii. 1429.

**402. BELISARIUS. Duke of Devonshire,** Chatsworth, Derbyshire. An old man, in red dress, seated on the ground, extends his hands for the alms a woman is about to bestow; on the left is a striking figure of a soldier with his hands knit.

British Institution, 1837. Mentioned by Waagen, iii. 346. This picture was formerly at Chiswick, where it was ascribed to Van Dyck.

**402a. THE ROMAN CHARITY.** An old man is seated on the floor of his prison, with feet manacled, and hands bound behind his back; while his daughter offers her breast, he turns his head as if fearing interruption.

This picture was in Madrid when the French occupied that city. In order to

save it, an artist who had, or pretended to have, a commission to paint an altarpiece for some obscure church outside the city walls, succeeded in smuggling it through the gates. It was taken to the sea-coast, and fell into the hands of Richard Kidder Meade, a merchant and United States Navy Agent at Cadiz.

Mr. Meade carried it to Philadelphia, where it adorned his gallery, which was in its day one of the finest in America. Sometime before 1830 it passed into the possession of the Pennsylvania Academy of Fine Arts, and was destroyed by a fire which broke out in that gallery in 1845. An old copy, .32×.46 cm., from the Iriarte gallery, was in D. José de Madrazo collection, No. 396.

The choice of the subject, and the style, if one may judge from the engraving, make it doubtful if this composition can properly be ascribed to Murillo. It is not mentioned by Palomino, by Ponz, by Cean, nor by any other author I have consulted. Cean asserts (*Carta*, p. 125) that Murillo never painted any subject of profane history or mythology. Can this be the

picture by Ribera, now lost, which Ponz and Cean Bermudez mention as having been in the Escorial?

TOMAS LOPEZ ENGUIDANOS, line, 13 × 16.8, Madrid, 1809, at Calco. Nacional.

402b. Earl of Yarborough. Cleopatra with the Asp. Exhibited at the British Institution, 1849.

402c. Earl of Godolphin sale, by Christie, June 6, 1803. A Sibyl. £59 17s.

402d. A Satyr and Tigers. Calonne sale. See Velazquez No. 35d *ante p. 21*.

402e. DIogenes. Marquis of Exeter, Burleigh House, Northamptonshire. He is represented as about to throw away his cup as useless. Waagen, iii. 406. A picture of Diogenes was in A. Delahante sale, by Phillips, London, May 30, 1817, No. 135.

**403. ORIGIN OF PAINTING.** *El Cuadro de las Sombras.* On the right a youth traces on a wall the outline of the shadow of another youth; on the left is a rich landscape, and a group of figures in the foreground. 1½×2 varas (44×66 inches).

From time immemorial there was in the parish church of San Andres at Seville a chapel called the *Capilla de los Pintores*, dedicated to St. Luke as patron of the artists. When the Academy of Seville was founded in 1660, one of its statutes required that each mayordomo should present to this chapel a specimen of his art. The above picture is believed to be the one presented by Murillo when he filled that office in 1660. It was sold in 1809 to Don Antonio Bravo, and was afterwards owned by his nephew, Don Aniceto Bravo. Mentioned by Tubino, 231; *Sevilla Pinto*, 410; G. de Leon, i. 253; Raczyński, *Arts en Portugal*, 505. Cean Bermudez mentions *un quadro maltratado* in the Capilla de San Lucas. *Carta*, 98.

M. Pereire had a large picture of this subject. Mentioned in *Gaz. B. Arts*, xvi. 209. It was not in the Pereire sale.

**404. LANDSCAPE. Museo del Prado, 898.** A mountainous country, through which passes a river, with ruins on its steep banks; in the middle distance is a lofty, detached rock, overhanging the stream; four figures are seen, among them, on the left, a peasant directing a traveler on his way. .95×1.23.

P. DE LEOPOL, lithograph, 13×16.3.

**405. LANDSCAPE.** *Museo del Prado*, 899. A rocky shore with trees and buildings; in the distance rocks with a fortress and a bridge; in the middle distance a sailor is seen carrying the luggage of a passenger to his vessel.  $.95 \times 1.23$ .

**406. LANDSCAPE.** *Walter Bromley Davenport, Esq.*, London. A view of the river Manzanares.  $49\frac{1}{2} \times 66$  inches.

From the Royal Palace at Madrid. Purchased from Mr. Yates, in 1817, by T. B. Bulkely Owen, at whose sale, by Christie, April 30, 1868, it was sold for £231.

"I have purchased a very fine landscape of Murillo's, size, 5 feet 6 long by 4 feet 6 high \* \*. It will be expensive to put it in order; although well preserved, it has been badly lined; and being on three pieces of cloth, it has many little pieces wanting." Letter of Mr. Wallis. Buchanan, *Memoirs*, ii. 218.

**407. LANDSCAPE.** *Francis Cook, Esq.*, Richmond Hill, Surrey. In the centre is a shepherd watering his flock at a circular well; in the background, on the left, is a hut; sky on the right.  $14 \times 18$  inches.

**408. LANDSCAPE.** *W. Graham, Esq.*, London. A landscape with figures on horseback and on foot moving along a road towards a castle on the top of a lofty hill on the right; inscribed in the left corner, *Morillo f. Hispan.*  $24 \times 21$  inches.

Exhibited by Mr. Graham at the Royal Academy, London, 1877.

**408a. LANDSCAPE.** In the centre a boy is seen mounting a mule; a man standing on the right, a bridge on the left.  $12\frac{1}{4} \times 18\frac{1}{2}$  in.

Companion to the following picture. Both were from the gallery of the Chevalier D'Azara, minister of Carlos III., at Rome. They sold at Lebrun sale, 1810, for 5,100 francs, to Laneuville.

Engraved in Lebrun, *Recueil de Gravures au trait, etc.*, No. 137.

**408b. LANDSCAPE.** Two women are conversing, one seated, the other standing; two jars between them; a village in the distance.  $12\frac{1}{4} \times 18\frac{1}{2}$  in.

Engraved in Lebrun, *Recueil de Gravures au trait, etc.*, No. 138.

**408c. LANDSCAPE,** with three women at a circular well, over which is a crane and pulley; a shepherd with three sheep, a dog, and a donkey on the right.  $15 \times 23$  in.

Lebrun sale, 1810. Engraved in Lebrun, *Recueil*, No. 139.

**408d. Landscape,** with a family group of five persons before a large building on the left; on the right two goats at a river.  $15 \times 23$  in.

Lebrun sale, 1810. Engraved in Lebrun, *Recueil*, No. 140.

408e. Francis Edwards, Esq. Landscape. In the centre is an old peasant on an ass, and a young man walking near him. Manchester Exhibition, 1857.

408f. Earl Spencer. Entrance to the grotto of Posilipo, near Naples, with three herdsmen and their flocks approaching the cavern. About 20×16 in. From Sunderland collection. South Kensington Museum, 1876, etc. As Murillo was never out of Spain he is hardly likely to have executed this picture.

408g. Desenfans catalogue, 1802, No. 50. Landscape with trees and a building seen detached on a silvery sky; in the foreground on the right are two women and a man at a well; on the left a shepherdess and a dog following a flock, with ruins, etc.

408h. Lapeyrière sale, 1825. Pastoral landscape. A young girl with a crook in her hand leans on the edge of a well and modestly listens to a shepherd who is drawing water for his sheep; rough, uncultivated country, with ruins. 19×29 in. 501 francs.

408i. Lapeyrière sale, 1825. Landscape. Sheep crowd around a trough, which a shepherd fills from a well; an-

other shepherd sits apart. 31×31 in. 100 francs.

408k. Louis Philippe sale, 1853. No. 327. A landscape. 1.08×1.87. £81, to Drax.

408l. J. Watts Russell sale, by Christie, July 3, 1875. Landscape, with figures, £27 6s. Also, a companion, £30 9s., both to Rudd, and both from Lord Radstock's collection.

408m. H. A. J. Munro sale, June 1, 1878. The native village of the artist, in the Andalusian mountains, with a lady on a mule and a woman feeding fowls on the left. 75×49 in. £120 15s., to Dyer.

A picture similarly described was sold in E. Higginson sale, June 16, 1860, for £42.

408n. H. A. J. Munro sale. A group of beggars at the stall of a woman selling bread and aguadiente in Madrid in winter. "An early work resembling one of the series in the Academy at Madrid." £273, to Seymour.

408p. Viscount Stratford de Redcliffe sale, by Christie, June 29, 1878. Landscape, with a well and figures; and A Companion. Also, A Landscape, with Isaac and Rebecca at the well. Not sold.

409. STILL LIFE. Sir William Stirling-Maxwell, Bart., Keir, Perthshire. On a table is a square basket containing grapes and pomegranates; beside it two broken pomegranates and a roll on a folded napkin. 25×31 in.

Painted for a Spanish nobleman, in whose family it remained until 1830, when it was purchased by Sir J. M. Brackenbury. At his sale in 1848 it sold for £10 10s.

410. STILL LIFE. José M. Asensio, Seville. A picture representing a wall on which are suspended several fragments of paper, etc. Among them are the title-page of *Fiestas de la S. Iglesia de Sevilla*, . . por F. de la Torre Farfan, three drawings, an engraving, and pieces

of parchment with seals. Signed, *Bartolomé Murillo, ano 1678.*  
·94×.76.

410a. **Carmen Calzado**, Madrid.  
“*Una cabaña*,” or “*Una cabañita*.” Ponz,  
v. 253. Cean, *Dic.*, ii. 63.

410b. “*Dos fruteros de á media vara  
de largo, sin molduras,*” are mentioned  
in the inventory of Murillo’s effects made  
after his death.

410c. **Lopez Cepero** sale, Paris, 1868.  
The Monk’s Breakfast. On a table is  
bread on a wallet; at the left a cruse of  
enamelled ware and a cardom. On a  
paper is the full signature, scratched in  
the paint with the handle of the brush.  
·55×.92. 770 francs. Not sold.

411. **A PEASANT BOY.** **Louvre**, 547. A ragged boy, seated on  
the floor of a chamber, near a window, is ridding himself of vermin; a  
pannier and jar at his right. 1.37×1.15.

Gaignat sale, 1768, No. 8, 1,544 liv. Sainte-Foy sale, April 22, 1782, No. 1,  
bought in at 3,000 liv., and afterwards sold by Lebrun to the King for 2,400 francs.  
Probably painted about 1650. In the Stockholm Museum, No. 783, is an unfin-  
ished copy slightly varied, perhaps made when the original was in the Gaignat  
cabinet. There is in the Museo del Prado, No. 904, an old copy with variations,  
viz.: bread, cheese, and a knife are on the boy’s right. It is probable that this  
copy is the picture which the King brought from Cordova, and which is described  
by Cean Bermudez (*Dic.*, ii. 64) as “*un muchacho espulgandose, quadro muy cele-  
brado con el nombre del Piojoso.*”

BOUTROIS, line, 11.9×9.5, 1808. MASSON, line, 7.2×6.4. JAZET, mezzo., 12  
×9.8. CHATAIGNER, finished by Villerey, etch., in Filhol, *Musée Napoléon*, iii.  
155. BOUTROIS, etch., 3.8×3.2, in Landon, *Annales du Musée, Paysages*, ii. 38.  
L’HOTELLIER, etch., 6.2×4.9. *Lithographs* by G. ENGELMANN, LANGLUMÉ,  
MARIGNY, I. BAKER; also half-length by MME. V. NOËL. On wood in Blanc,  
Peintres, etc.

412. **A PEASANT BOY.** **National Gallery, London**, 74. A  
boy in ragged dress, with one shoulder bare, laughs as he looks out  
from a window, on the sill of which his elbows rest. Bust. 21×15  
inches.

Marquis of Lansdowne sale, March 20, 1806, £115 10s. Presented to the  
gallery in 1826, by M. M. Zachary.

J. ROGERS, line, in Jones, *National Gallery*, 2 vols., 4to. pl. No. 75. W.  
HUMPHREYS, line, 1848, 6.5×4.8, executed for the *Associated Engravers*. W. H.  
WATT, line, in Cunningham, *Cabinet Gallery*, ii. 33. W. WARD, mezzo., 7.7×5.9,  
1825.

413. **A PEASANT BOY.** **Hermitage, St. Petersburg**, 377. A  
boy, standing before a wall, holding a basket with his right hand,

turns his head to observe a dog, whose head is seen below on the right. Half length. .74×.60.

This picture, and its companion, No. 427, were sold in the **Duc de Choiseul** sale, April 6, 1772, Nos. 117 and 118, for 4,600 liv., to Prince Galitzin.

**WEISBROD**, line, in *Cabinet Choiseul*. V. DOLLET, litho., reversed in *Gal. Imp. de l'Ermitage*. On wood in Blanc, *Peintres*; *Gaz. B. Arts*, January, 1875; Becker, *Kunst und Künstler*; Dohme, *Kunst und Künstler*; Scott, *Murillo*.

In **Randon de Boisset** sale, 1777, two pictures, described as A Boy, and A Girl holding her Veil, half length, on canvas, 19 in. by 14 in. 6 lin., from the cabinet of the Countess de Verrue, were sold for 2,999 liv. 19s., to Paillet. They were apparently similar to the two pictures in the Choiseul sale, but smaller. They are mentioned by M. Blanc (*Trésor*, i. 16) as an *addition postérieure* to the Verrue catalogue, but as this addition seems to rest on no other authority than the Randon de Boisset catalogue, its accuracy may be doubted. See No. 426.

[There were the following Choiseul sales, all at Paris :

1772, April 6, Mgr. le Duc de Choiseul sale, by J. F. Boileau, produced 448,544 liv. 19 sols.

1775, January 23, the late Mgr. Léopold Charles de Choiseul, Archevêque Duc de Cambray sale, by P. Rémy.

1786, December 18, the late Duc de Choiseul sale.

1787, December 10, Duc de Ch \* \* \* (Choiseul) sale, by J. B. P. Le Brun.

1789, November 25, the late Maréchal de Choiseul-Stainville sale, by J. Folliot and F. Delalande.

1793, February 18, the late M. Choiseul-Praslin sale, by A. J. Paillet.

1808, May 9, 10, the late M. de Choiseul-Praslin sale, by A. J. Paillet.

1818, July 20, etc., Comte de Choiseul-Gouffier sale, by L. J. J. Dubois.

1866, March 12, 13, 14, Comte Ch \* \* \* (Raynald de Choiseul-Praslin) sale, by Febvre and Ch. Manheim.

1869, May 3, Comte R. de Ch \* \* \* (Raynald de Choiseul-Praslin) sale, by Dhios and George.]

**414. A PEASANT BOY. Hermitage, St. Petersburg, 376.** A boy in a red dress, holding a white dog by the ear, searches the animal's body for vermin. Half length. .61×.49.

From the gallery of M. Paez de la Cadeña. Purchased in 1834.

**415. A PEASANT BOY. Hague Museum, 256.** A boy, turned to the right, and seen in profile, with bare head, long, disordered hair falling on his shoulders, and a dark dress showing his shirt at the neck. Bust. .43×.38.

Purchased probably from General Rottiers. Praised by Burger, *Musées de la Hollande*, p. 308.

[There was a sale of the pictures of General Rottiers at Paris, December 4 and 5, 1846, by Alexis Wéry.]

Photographed by A. BRAUN & Co., Paris.

**416. A PEASANT BOY. Earl of Lonsdale,** Lowther Castle, Westmoreland. A boy, herding cattle and ridding himself of vermin.  $54 \times 39$  inches.

Mentioned by Stirling, *Annals*, iii. 1441. Waagen, *Art Treasures*, iii. 265.

**417. A PEASANT BOY. Abraham J. Robarts, Esq., London.** A laughing boy, with long hair, wearing a hat and feathers, a brown dress, and a white handkerchief about his neck, pointing with his right hand to the spectator. Half length.  $21 \times 16$  inches.

Waagen, iv. 164. Exhibited at the Royal Academy, 1877, by Mr. Robarts.

**418. A PEASANT BOY. Earl of Warwick,** Warwick Castle, Warwickshire. A boy, laughing and pointing to the spectator.

Waagen, iii. 214. Exhibited at the British Institution, 1865.

**419. A PEASANT BOY. Mrs. William Gibbs,** Tyntesfield, Somerset. A boy, seen front, bending over a basket which he holds with his left hand. Half length, life size.  $28 \times 24$  inches.

Purchased at Lord Northwick sale, 1859, No. 1014, for £63.

**420. A PEASANT BOY. Earl of Elgin,** Broom Hall, Fifeshire, A boy eating a pie. At his side is a basket of fruit, and a dog sniffing at the food on its passage to his master's mouth. Small.

Mentioned by Stirling, *Annals of the Artists of Spain*, iii. 1441.

**421. A PEASANT BOY. Earl of Northbrook,** London. A laughing boy, wearing a ragged black jacket, a white shirt, and a cap crowned with vine leaves, turned partly to his right, holds before his breast a pipe, with his fingers on the holes. Bust on panel.  $21 \times 18$  inches.

From Lebrun and Sir Thomas Baring collections. Stirling, 1442. Waagen, *Art in England*, 1838, and *Art Treasures*, ii. 181. British Institution, 1837.

**422. A SLEEPING INFANT. Earl of Northbrook,** London. A child lying naked on its back on a white cloth spread over a basket filled with straw; the body is strongly foreshortened. Life-size.

**423.** A PEASANT BOY, *El Vinatero*. A boy, in coarse attire, with his hat wreathed with leaves and fruit, stands three-quarters right, looking front, smiling and pointing to his left; under his right arm is a square bottle, and in his right hand a wine glass. Half length.

Formerly in the Royal Palace at Madrid. Cean Bermudez, *Dic.*, ii. 64.

J. A. S. CARMONA, line,  $8.6 \times 6.4$ , at Calcografia Nacional, Madrid.

**424.** A BOY DRINKING. NATIONAL GALLERY, EDINBURGH.  
 $19 \times 15$  INCHES.

Bequeathed by Lady Murray to the National Gallery.

**425.** A PEASANT BOY, *L'Enfant à la tourte*. A boy, seated on the ground at the foot of a rock which is washed by the sea, holds a tart with his right hand on his lap; his left hand is on a glass bottle on the ground at his side. Full length. Pendant to No. 429.  
 $.97 \times .83$ .

Sold at the *Aguado* sale, Paris, March 20, 1843, No. 49, for 3,250 francs.

A. BLANCHARD, line, in *Gal. Aguado*, in *Art Journal*, August, 1864, and in Scott, *Murillo*.

**425a.** NANTES MUSEUM, 723. A blind old man in cloak and knee breeches, seated on a stone, playing a hurdy-gurdy; full length.  $1.62 \times 1.05$ . *Doubtful*.

F. VILLOT, etch.,  $10.2 \times 7.6$ , Paris, 1847. On wood in *Magasin Pittoresque*, September, 1842, wrongly inscribed "Ribera."

**425b.** A boy, three-quarters right, holding before him, on a table, a dog, which he teases with a piece of bread; half length.

CAROLINE WATSON, stipple mezzo.,  $7.4 \times 6$ , oval, 1781.

**425c.** A boy, profile left, holding before him, on a table, a pigeon in a basket; half length.

CAROLINE WATSON, stipple mezzo.,  $7.2 \times 5.9$ , oval, 1781. The two prints above described were published by Boydell from the companion pictures,  $25 \times 18\frac{1}{2}$  inches, in the possession of the Duke of Norfolk. The present Duke of Nor-

folk knows nothing of the pictures, and their authenticity is doubtful.

**425d.** LE NID SOIGNÉ. A ragged boy, seated on a rock, holds on his lap a basket filled with birds, which he covers with his hand; in the middle distance ducks are swimming in a pond.

E. MORACE, line,  $11 \times 8.3$ . "Le tableau original est tiré du Cabinet de Mr. Abel, Conseiller de Legations à Stuttgart." Companion to No. 432d.

The Duke of Devonshire has at his house, in Piccadilly, two pictures similar to this and its companion. They are attributed to Amoroso, and are mentioned in *The English Connoisseur*, i. 43, 44. Another "Boy, with a bird's nest," by Amoroso, was at Wilton. *English Connoisseur*, ii. 178.

**425e.** "The Rat-catcher." A smiling boy in ragged dress, is seated on a bench, holding a rat by the tail; three-quarters length.

- P. DAWE, mezzo., 14×10.5. boy paring fruit at a table; half length.  
**425f.** A beggar boy, seated, with a *Doubtful*.  
 staff in his left hand, holding out his right hand for alms; three-quarters length.
- P. DAWE, mezzo., 14×10.5. Both the above prints are inscribed "from the picture belonging to Mr. Broderip." The pictures are spurious.
- 425g.** A boy, standing, with his fingers on the holes of a pipe; half length. Engraved by C. LAVOS. *Spurious*.
- 425h.** A boy, wearing a cap, pointing to a snail on a melon; half length. *Spurious*.
- J. SPRICK, litho., 15×12.
- 425i.** Lord Normanton, Somerly, Hants. A slave, with a basket of flowers, seen almost to the knees. Waagen, iv. 367.
- 425k.** Richard Booth, Esq., Glendon Hall, Northamptonshire. A Spanish boy. Waagen, iii. 426.
- 425l.** Earl of Rosebery. A boy with lemons. British Institution, 1822.
- 425m.** T. Sloane Stanley. A Raree-Showman. British Institution, 1823.
- 425n.** Miss C. Brackenbury. A Bacchanalian boy. British Institution, 1837.
- 425p.** Colonel Fitzgibbon. A Man drinking. British Institution, 1838.
- 425q.** Lord Cowley. Head of a boy. British Institution, 1838.
- 425r.** Edward Davies Davenport. A Sleeping Child. British Institution, 1845.
- 425t.** Count Czernin, Vienna. A Sleeping Child. 17×12 inches.
- 425u.** Liechtenstein Gallery, Vienna. A boy, with black hair, wearing a velvet cap and a red silk jacket with puffed sleeves, carries a staff over his shoulder, and holds a dog by a string; half length, life-size.
- 425v.** Carlsruhe Kunsthalle. A Ballad-singer. 28×21 inches.
- 425w.** Hampton Court, 390. A boy paring fruit at a table; half length. *Doubtful*.
- 425x.** Hampton Court, 397. A boy, seated in a chair, wearing a white cap, and playing a guitar; three-quarters length. About 36×30 inches.
- 425y.** Earl Poulett. A Piping Boy. Mentioned in Neales' *Views*, 1820.
- 425z.** The Orange Boy of Seville. From the Prince of the Peace. Valued at 300 guineas. Imported by Mr. Wallis for Mr. Buchanan. *Memoirs*, ii. 244.
- 425aa.** Mortimer Sackville-West, Knolle, Kent. A boy blowing a pipe. Hazlitt, *Criticisms on Art*.
- 425bb.** Caulet d'Hauteville sale, by Joullain, April 25, 1774. A boy, standing at a window, holding a jumping-jack; half length. *Spurious*.
- THÉRÈSE DEVAUX, line, 9.6×7, the size of the original. The catalogue says the companion, A Girl with a Hurdy-gurdy, was also engraved by Thérèse Devaux.
- 425cc.** Duc de Tallard sale, 1756. A Child lying asleep. 25×21 inches. 388 liv.
- 425dd.** M \* \* \* sale, by Lebrun, Paris, January 15, 1782. A Boy making soap bubbles; knee-piece. 26×21 in.
- 425ee.** M. Bertels sale, London, May 8, 1783. A Shepherd. £10 10s.
- 425ff.** Sir Joshua Reynolds sale, March 11, 1795. A Peasant Boy. £29.
- 425gg.** Sale, London, February 3, 1804. A Beggar Boy. £168.
- 425hh.** J. E. Breen sale, May 28, 1805. A Piping Boy.
- 425ii.** Silvestre sale, February 28, 1811. A Young Spaniard, half length, resting his elbow on a table on which is a square bottle, drinking a glass of wine; a bandeau and a bunch of vine leaves surround his hair; his muslin cravat is negligently tied; a napkin on his right shoulder partly covers his dress. 31×25 inches, 1840 francs. The picture for-

merly belonged to M. Berger, whose heirs sold it for 120 liv., to M. Charles Godefroy. At his sale, April 22, 1748, by E. F. Gersaint, it was sold for 300 liv. to the Duc de Tallard. At the Duc de Tallard sale, 1756, it brought 97 liv. See Mariette, *Abecedario*, iv. 24. A copy is in the Stockholm Museum, No. 754.

425kk. Von Dornich, Donovan and Griffiths sale, February 4, 1811. A Boy with a bird's nest. £6 6s.

425ll. Richard Wyatt sale, March 19, 1813. A Piping Boy. £12 16s.

425mm. J. J. Lasalle sale, May 14, 1814. An Infant Sleeping. £60 18s.

425nn. J. A. Kerr sale, April 26, 1815. An Infant Sleeping. £30 9s.

425pp. Fonthill Abbey (Mr. Beckford) sale, by Phillips, September 9 to October 31, 1823. A Boy blowing bubbles.

425qq. Lord Berwick sale, April 14, 1826. Head of a Boy.

425rr. George Hibbert sale, May 13, 1829. A Boy, mounted on a mastiff, is about to loose him on a wolf that has attacked the flock. Also, the companion,

A Bacchanalian figure on a goat, to which he offers vine leaves. £17.

425ss. Comte de Rayneval, former Ambassador at Madrid, sale, Paris, April 16, 1838. A Boy with bare head, seen in profile; a study.

425tt. Lady Stuart sale, May 15, 1841. A Boy in brown dress, examining a bird's nest in his hat. £105. The same in E. W. Lake sale, April 7, 1848. £31 10s.

425uu. Sir J. M. Brackenbury sale, 1848. A Boy blowing bubbles. £73 10s.

425vv. W. Coningham sale, June 9, 1849. A Boy laughing, crowned with ivy, holding a pipe in his hands; bust on panel, 21×18 inches. £152 10s. See No. 421?

425ww. Marquis de Montcalm sale, by Laneuville, March 25, 1850. A Slave, wearing a turban, and carrying fruits in a basket. Formerly belonged to the Prince of the Peace. 1.00×.80. 8,200 francs.

425xx. Louis Philippe sale, 1853. No. 325. A Young Man playing the harp. .43×.57. £54, to Pearce.

425yy. Earl of Clare sale, by Christie, June 17, 1864. A Peasant, holding a bottle, and drinking from a glass; a wreath of vine on his head. From Prince Talleyrand and Lord Charles Townshend. £1,365. At Lord Charles Townshend sale, 1836, it sold for £395.

425zz. John Lucy sale, May 1, 1875. A Shepherd Boy with a pipe. 17×15 inches. £42.

425aaa. Oppenheim sale, Cologne, October 15, 1878. Head of a Child. 375 marks.

425bbb. Mrs. William H. Aspinwall, New-York. A Boy, six years of age, wearing a scanty white garment which does not cover his legs, lies on his back on a couch, his head to the left resting on a pillow, the face and eyes turned front; his right hand, on the couch at his side, holds a square fan; behind him is seen the head of a black and white cat looking front, and beyond, a vase filled with red flowers; dark background. Full length, life-size. 28×39 inches.

426. THE FLOWER GIRL. Dulwich Gallery, 248. A girl, wearing a white turban and a yellow robe, seated on a rock beside a stone wall, holds with both hands the end of the embroidered scarf which falls from her left shoulder, and smilingly offers to the spectator the

roses it contains; landscape and sky on the left. Three-quarters length.  $46\frac{3}{4} \times 37\frac{3}{4}$  inches. The canvas has been enlarged; it was formerly  $41\frac{5}{8} \times 33\frac{5}{8}$  inches.

**Blondel de Gagny** sale, Paris, December 10, 1776, No. 3. Size, 3 ft. 3 in. 6 lin. by 2 ft. 1 in. 6 lin. "Du cabinet de Madame la Comtesse de Verrue, et de celui de M. le Comte de Lassay," 12,000 liv., to Basan. **Calonne** sale, London, 1795, 4th day, No. 99, £672, to Mr. Desenfans, whose heir, Sir Francis Bourgeois, bequeathed it to Dulwich College. An old copy is in the Akademie der Bildenden Kunst, Vienna.

J. H. ROBINSON, line,  $8.4 \times 6.9$ , 1835. In *The Art Union*, 1841, is an electro-type of this engraving. P. LIGHTFOOT, line,  $7.9 \times 6.4$ , in S. C. Hall, *Gems of Art*; in *Art Journal*, 1877, and in Scott, *Murillo*. R. GRAVES, line,  $3.3 \times 2.7$ , 1828. A. H. PAYNE, line,  $8.4 \times 6.5$ . R. COCKBURN, line, colored,  $12 \times 10$ , 1816, in *Dulwich Gallery Gems*. C. COUSEN, line,  $19 \times 14.5$ , bust only.

The catalogue of the Blondel de Gagny sale asserts that this picture was in the cabinets Verrue and Lassay. It is not, however, mentioned in the catalogue of the sale of the Comtesse de Verrue, as published for the first time from a manuscript in C. Blanc, *Trésor de la Curiosité*, i. 1. If the statement of the Blondel de Gagny catalogue above quoted is correct, the canvas may have been among the works of art which the Countess bequeathed to her lover, the Marquis de Lassay, and from him it may have passed to the Comte de la Guiche. See *ante* No. 167.

An *addition postérieure* to the Verrue catalogue, as given by M. Blanc, describes "un jeune garçon et une jeune fille tenant son voile, figure à mi-corps sur toile de dix-neuf pouces de haut sur quatorze pouces six lignes de large." This description evidently points to the half-length pictures now in the Hermitage. See Nos. 413 and 427.

**427. A PEASANT GIRL.** **Hermitage, St. Petersburg, 378.** A girl, half length, standing, applies to her face with her right hand the end of a scarf which covers her head; her left hand holds a basket of fruit; a wall on the right.  $.74 \times .60$ .

Companion to a Peasant Boy in the same gallery. See No. 413.

C. WEISBROD, line, in *Cabinet Choiseul*. V. DOLLET, litho., reversed, in *Gal. Imp. de l'Ermitage*. On wood in Armengaud, *La Russie*; in *Art Journal*, October, 1868; in Scott, *Murillo*; and in *Gaz. B. Arts*, January, 1875.

**428. A GALICIAN PEASANT GIRL.** **Museo del Prado, Madrid, 893.** A girl, with a white scarf around her head and neck, holding a silver coin in her hand, looking front. Bust.  $.63 \times .43$ .

Formerly in the collection of Queen Isabel Farnese, in the palace of San Ildefonso.

HENRIQUE BLANCO, litho.,  $11 \times 9.6$ , in *Joyas Pint.* J. LAURENT, photo., No. 26.

**429. THE FISH GIRL.** **Lady Cranstoun,** London. A peasant girl, seated, turned partly left, looking front, holds up with her left hand the end of the scarf that covers her neck; her right hand is on the handle of a basket of fruit, beside which, on the ground, is a dish of fish. Landscape background. Full length.  $40 \times 32$  inches.

Purchased about 1864 from Mr. Burley. It is identical with, and is believed to be the picture sold No. 48, Aguado sale, 1843, size,  $.97 \times .83$  cm., for 6,900 francs, and which is engraved as follows:

BLANCHARD, line,  $9.1 \times 8$ , in *Galerie Aguado*; in *The Art Union*, 1846; in *The Art Journal*, September, 1864; and in Scott, *Murillo*. Outline in Lübbe, *Denkmäler der Kunst*. On wood in Blanc, *Peintres*.

**430. A GIRL.** **Robert S. Holford, Esq.,** London. A girl, looking front and raising her veil. Bust, life-size.

Formerly belonged to Sir Thomas Baring, who exhibited it at the British Institution, in 1837. Exhibited by Mr. Holford, 1844, 1852. Mentioned by Waagen, ii. 199, and by Head, 185.

**431. A GIRL.** **Stafford House, London.** A girl, wearing a gray dress, and a white hood tied under her chin, holding a pear in her lap with both hands. Bust, oval. About  $20 \times 16$  inches.

Presented by Maréchal Soult to the Duchess of Sutherland. Mentioned by Stirling, 1443.

**432. HEAD OF A BACCHANTE.** **William Wells, Esq.,** Holme Wood, Huntingdonshire. A girl is seen full face, laughing, crowned with yellow grapes, her neck covered with a yellow handkerchief, and a glass of wine in her right hand.  $14 \times 10$  in.

Manchester Exhibition, 1857. A picture, similarly described, was in the sale of William Wells, of Redleaf, 1848. £320 5s.

**433. AN OLD WOMAN SPINNING.** **Museo del Prado, Madrid, 892.** An old peasant woman, turned to the left, wearing a gray dress with a white cloth on her head and tied under her chin, holding in her right hand a spool, and under her left arm a distaff covered with flax. Nearly half length.  $.61 \times .51$ .

Collection of Queen Isabel Farnese, palace of S. Ildefonso.

ENRIQUE BLANCO, litho.,  $11.6 \times 9.6$ . E. POEL, line,  $4 \times 3.3$ .

**434. A PEASANT WOMAN.** **J. Landon, Esq.** A woman, wearing a green and red dress, with a basket of flowers and fruit.  $54\frac{1}{2} \times 42\frac{1}{2}$  inches.

Royal Academy, 1875. A picture similarly described was sold in Alton Towers sale, 1857, £18 18s., to Landon.

**434\*. "LA VENDIMIADORA."** An old woman, with harsh, strong features, wearing a coarse and ragged dress, her head covered with a kerchief, stands front, looking intently to her right, and holding against her body a basket of grapes, which she grasps with both hands.

**J. A. S. CARMONA**, line,  $8.5 \times 6.4$ , at the Calcografia Nacional, Madrid. Inscribed "El Quadro original existe en el Real Palacio de Madrid." The picture is mentioned by Cean Bermudez, *Diccionario*, ii. 64, among those in the royal palace, but it has disappeared.

**434a.** A Girl, seated, knitting, with a white kerchief on her head, looking front; three-quarters length. *Spurious.*

**S. OKEY, JUNR.**,  $12.3 \times 9$ . From the picture belonging to Edward Athawes.

**434b.** A Girl, seated, making lace; three-quarters length. *Spurious.*

**S. OKEY, JUNR.**, mezzo,  $12.3 \times 9$ .

**434c. Baron Massias** sale, Paris, December 13, 1825. A Girl, seated, with chestnuts in her lap, near a fire-place in which a kettle is steaming; at her side is a small dog in a basket; full length.  $14 \times 11$  inches.

**F. SOVER**, outline, in Landon, *Annales du Musée, Galerie Massias*.

**434d.** A Girl, neatly dressed, seated on a rock beside a high wall, looking front, holds with both hands on her lap, a basket of chickens. Full length.  $.95 \times .74$ .

**San Donato** sale, February 10, 1870, No. 198. "From Comte Zichy. Bought in 1851." 12,200 francs.

Engraved in *L'Illustration*, February 19, 1870. There is a similar line engraving by E. MORACE,  $11 \times 8.3$ , called *Le Plaisir Innocent*, from the original in the cabinet of Mr. Abel, Conseiller de Legations à Stuttgart. See No. 425d.

**434e. Sir W. H. Feilden** sale, March 3, 1877. A Girl with chickens in a basket. £18 18s.

**434f. Brera, Milan.** An Old Woman Spinning; three-quarters length, life-size. *Doubtful.* Mentioned in Stirling, *Annals*, iii. 1442.

**434g. Doria Palace, Rome.** A Woman singing; beside her, on the table, is a music book. Half length, life-size. *Doubtful.*

**435. TWO PEASANT BOYS.** **Dulwich Gallery, 286.** A ragged boy, standing on the left, with a jar in his right hand, and part of a loaf in his left. He munches a mouthful of bread, and looks down to his companion, who, with his legs and shoulder bare, sits on the

earth amusing himself with two balls and an iron spike which he thrusts into the ground; a dog stands between them; a wall on the right.  $63 \times 41$  inches.

This picture, and its companion, No. 452, were probably in the Desenfans sale, April 8, 1786, and bid in at £126. Mrs. Jameson considers them the finest pictures in the gallery. *Public Galleries*, 489.

W. SAY, mezzo.,  $25 \times 16$ , London, 1814. J. ROGERS, mezzo.,  $5.8 \times 4.4$ . J. STEPHENSON, line,  $8.5 \times 6$ , in S. C. Hall, *Gems of Art*; and in Scott, *Murillo*. On wood in *Pictorial Gallery of Art*. CHARLES COUSEN, line,  $16.7 \times 11$ , the head only, of the boy seated.

**435a.** Duc d'Abrantès sale, London, June 17, 1817. Two Spanish peasant boys eating bread. "Belonged to the Elector of Cologne. Engraved.  $66 \times 50$  inches." £11 11s. Probably a copy of the above. It was not in the Elector of Cologne sale, 1764.

**435b.** Sir Lawrence Dundas sale, May 20, 1794. Two beggar boys at

play.  $17 \times 16$  inches. £29 10s. A copy, perhaps, of No. 435.

**435c.** Aguado sale, 68. Two beggar boys, one playing with balls, the other eating bread near a house.  $9 \times 21$  cm. (*sic*) 275 francs.

**435d.** Marquis d'Espiès. Children playing with balls. Valued at 20,000 f. Lejeune, *Guide*.

**436. TWO PEASANT BOYS EATING A MELON.** **Munich Gallery, S. 349.** Two boys are seated on the ground, nearly front. One is eating from a slice of melon which he holds over his mouth; the other, dipping his hand in a dish, observes his companion; a dog seated on the right watches them; on the ground, in front, is a basket of fruit and a wallet.  $50 \times 42$  inches.

From the Mannheim Gallery; brought to Munich in 1802. M. D'Argenville once had an original drawing representing two peasants seated, eating a water-melon; in black lead, washed with India ink, and heightened with white. *Vie des Peintres*, ii. 258.

A. CARSE, line, in Payne, *Munich Gallery*. F. PILOTY, litho.,  $18.6 \times 14.1$ , in Piloty and Löhle, *Munich Gallery*. F. PILOTY, litho., in Cotta, *Munich Gallery*. F. PILOTY, litho.,  $18.3 \times 14.8$ .

**437. TWO PEASANT BOYS EATING GRAPES AND A MELON.** **Munich Gallery, S. 348.** Two ragged urchins are seated on the ground, nearly front. One is eating from a bunch of grapes which he holds over his mouth; in his left hand is a slice of melon; the other boy, holding a melon and a knife in his right hand, and a slice of

melon in his left, turns his head to observe his companion ; a basket of grapes on the left.  $54 \times 40$  inches.

Brought to Munich from the Mannheim gallery before 1788.

CHARLES LANGLOIS, stipple-mezzo.,  $26 \times 18.9$ , Munich. A. H. PAYNE, line,  $7 \times 5.3$ . F. PILOTY, litho.,  $18.8 \times 15$ , in Piloty and Löhle, *Munich Gallery*. F. PILOTY, litho.,  $19 \times 15$ . A. SELB, litho.,  $17.7 \times 13.3$ , in Cotta, *Munich Gallery*.

**438.** TWO PEASANT BOYS EATING GRAPES AND A MELON. **John Balfour, Esq.**, Balbirnie, Fifeshire. A repetition of the above.  $53 \times 56$  inches.

Mentioned by Stirling, *Annals of the Artists of Spain*, iii. 1440.

**439.** TWO PEASANT BOYS EATING GRAPES AND A MELON. **Walter R. Bankes, Esq.**, Kingston Lacy, Dorset. A repetition of the above.  $64 \times 52$  inches.

Mentioned by Stirling, *Annals of the Artists of Spain*, iii. 1440.

**440.** TWO PEASANT BOYS EATING GRAPES AND A MELON. **Robert N. Sutton, Esq.**, Scawby, Lincolnshire. A repetition of the above.  $49 \times 38$  inches.

Inherited from Sir John Nelthorpe, who purchased it about 1790.

**441.** TWO BOYS PLAYING DICE. **Akademie der Bildenden Kunst, Vienna**, 307. Two boys are seated at the foot of a tower, gambling. The one on the left, wearing a red mantle, is kneeling, and has just thrown two dice from his hand on a brown cloth spread on the ground ; the other is seated, and looks towards his companion as he points to the dice. Landscape background, with a square tower on the right.  $1.48 \times 1.14$ .

In 1821, Count Lamberg, then President of the Akademie, presented this, with the rest of his collection of seven hundred and forty pictures, to that institution, which gift was the foundation of the gallery. A repetition, with slight variations in the landscape, is in the Hermitage, No. 387, where it is attributed to Villavicencio, who is probably the author of the Vienna picture also.

J. KLAUS, etch., in *Zeitschrift für Bild. Kunst*, 1876. ANTON BOCK has engraved the head of the seated boy.

**442.** ESAU SELLING HIS BIRTHRIGHT TO JACOB (?). **Count Harrach**, Vienna. Two boys, leaning on a table, are engaged in ani-

mated conversation, and gesticulating with spirit; the one on the right wears a yellow robe with fur cape; the other, in blue jacket and red mantle, holds on the table a dish containing food and a wooden spoon. Half length.  $40 \times 46$  inches.

Formerly belonged to Count Thurn, who acquired it in Naples.

**442a. Don A. Bravo**, Seville. *El Piojoso*. Two boys are seated at the foot of a wall, nearly front; one of them is removing vermin from his garments, the other offers him a pear. Three jars and a pomegranate in front.  $66 \times 45$  inches.

A. Rosi, litho., in *Sevilla Pintoresca*.

**442b. Cassel Gallery**, 442. Two boys, wearing ruffs and looking front; one of them playing the lute. Half length.  $32\frac{1}{2} \times 34$  inches.

**442c. E. Higginson** (Saltmarshe) gallery. A repetition, doubtless of No. 438.  $50 \times 39$  inches; from Boursault collection. This was not in the Saltmarshe sale, 1846.

**442d. Mr. Wallis** brought from Spain a picture of Boys eating Fruit. Buchanan, *Memoirs*, ii. 234.

**442e. Earl of Lonsdale**. Two Boys; one holding a pigeon, the other eating a water melon.  $13 \times 10$  inches. "An original repetition of the picture in the Munich Gallery." Mentioned by Waagen, iii. 263.

**442f. Sir Gregory Page**, and **Mr. Bertels**, of Brussels, sale, London, May 8, 1783. An old man, in coarse garments and sugar-loaf hat, teaching a boy from a

card which they hold between them inscribed LAUD<sup>E</sup> DOMUS: three-quarters length. £141 15s. The same in a sale by Paillet, Paris, March 27, 1786.  $48 \times 38$  inches. "Engraved in mezzotint."

W. PETHER, mezzo.,  $18.2 \times 15$ , called *The Schoolmaster and Scholar*.

**442g. Count Stroganoff**, St. Petersburg. An old schoolmaster teaching a boy his letters.  $48 \times 37$  inches.

Praised in Waagen, *Gemälde-Sammlung in der Ermitage*, 402. Mentioned in the catalogue of Count Stroganoff. St. Petersburg, 1800.

**442h. "Boys at Play."** Two boys, neatly dressed, blowing soap bubbles before a cottage. *Spurious*.

WM. WOOLLET direxit. From the original, belonging to Samuel Athawes. The Athawes collection was sold February 14, 1799.

**442i.** Two (?) Boys seated, eating a melon; thought to be the small sketch for the large picture; the foreshortening of the legs and arms is inimitable; in the first manner of Murillo. Purchased at the European Museum about 1815, by Captain Davies, and sold again by him. Davies, *Murillo*, l. note.

**443. TWO PEASANT GIRLS COUNTING MONEY.** **Munich Gallery**, S. 368. A girl on the left is seated on a stone, counting money from one hand into the other; the other girl, seated behind a basket of grapes, watches her companion closely. Landscape background, with a wall on the right.  $55 \times 42$  inches.

PICHLER, mezzo.,  $15.8 \times 12.7$ , 1797. HAUBER, line,  $14 \times 9.7$ . J. C. ARMY-TAGE, line, in S. C. Hall, *Gems of Art*, and in Scott, *Murillo*. A. H. PAYNE, line,

$7.1 \times 4.8$ . PILOTY, litho.,  $18.8 \times 14.9$ , in Piloty, *Munich Gallery*. PILOTY, litho.,  $19.1 \times 14.3$ , reversed, in Cotta, *Munich Gallery*. S. WIEDENBAUM, litho., in Hanfstaengel, *Dresden Gallery*, from a copy in the Dresden Museum, No. 635.

**444. A GIRL AND HER DUENNA.** *Las Gallegas.* Lord Heytesbury, Heytesbury House, Wiltshire. Two women are seen at a window looking out at the spectator, smiling; the younger, a plump, brown-cheeked maiden, rests her arms on the window sill and her cheek on her right hand; the Duenna on the left holds to her face the end of the kerchief that covers her head.  $48 \times 40$  inches.

Purchased in 1823 by Lord Heytesbury, then British Minister to Spain, from the Duque de Almodovar. British Institution, 1828, 1864.

JOAQUIN BALLESTER, line,  $9.8 \times 8.1$ , "from the picture belonging to the Duque de Almodovar." W. NICHOLS, mezzo.,  $6 \times 5$ . On wood in Stirling, *Annals*, ii. 920.

**445. A GIRL AND HER DUENNA.** *Las Gallegas.* Heirs of H. A. J. Munro, of Novar. A repetition of the above.  $43 \times 39$  in.

Presented by a Spanish Grandee to Mr. Munro's father when he was Consul at Madrid. It was offered in the Munro sale, 1878, but not sold.

JOHN BROMLEY, mezzotint,  $12.2 \times 11$ .

**446. CELESTINE AND HER DAUGHTER IN PRISON.** *Hermitage, St. Petersburg, 375.* Two women, seen only in bust, look out of a grated window, the bars of which the daughter clasps with both hands; on the left is a violet drapery.  $.41 \times .59$ .

Bequeathed to the Hermitage in 1845 by the Grand Chamberlain, Dimitry Tatistchef. "A beautiful study by Velazquez, which is wrongly attributed to Murillo." Viardot, *Musées d'Angleterre, de Russie, etc.*, p. 386. These two women are said to have been celebrated intrigants in the painter's time.

**447. OLD WOMAN AND BOY.** *Munich Gallery, S. 376.* An old woman, seated on the right, is removing vermin from the head of a boy who lies on the floor with his head in her lap, eating a piece of bread and playing with a dog; a distaff lies on the floor in front; on the left is a table and two jars, and above them a window.  $53 \times 40$  inches.

PICHLER, mezzo.,  $15 \times 11.3$ , 1797. HAUBER, line,  $12.3 \times 9$ . B. WEIS, etch.,  $5.8 \times 4$ . PILOTY, litho.,  $17.2 \times 14$ , in Piloty, *Munich Gallery*. PILOTY,  $19 \times 14.3$ , reversed, in Cotta, *Munich Gallery*. Outline in Réveil, *Musée de Peint.*, xiv. 937.

**448. OLD WOMAN AND BOY.** *La Vieja.* Duke of Wellington, London. An old woman, wearing a red petticoat, and a gray kerchief covering her head, sits on the right, bending over a basin of food which she eats with a spoon; on the left a boy is seated, looking front, and pointing to her derisively; a dog, a basket of linen, and a pitcher in the foreground. Landscape with rocks and bushes on the right. About 56×41 inches.

Ponz describes this composition with unusual minuteness, and praises it highly. It was, he says, in the choice collection of more than three hundred pictures belonging to his friend D. Sebastian Martinez, at Cadiz. *Viage*, xviii, 21. When Captain Davies was at Cadiz, about 1809, he saw it in the collection of D. Manuel de Leyra, and rejected it, being covered with paint and filthiness, which rendered it almost invisible. He adds that it came to England and was sold the following year at Christie's, and that it was, when he wrote, in the possession of Mr. Anderdon. *Murillo*, lxxxiv, lxxxv. 97, note. If, as the Captain says, it was seen by Twiss in the collection of the Marqués de la Cañada, I have overlooked the note in Twiss's Travels, and have not the volume at hand to refer to. It was sold at J. Proctor Anderdon sale, May 15, 1847, for £202 13s., to the Duke of Wellington. Mentioned by Stirling, ii. 917.

**449. OLD WOMAN AND BOY.** *La Vieja.* Earl of Dudley, London. A repetition of the above. 56×41 inches.

Salamanca sale, 1867, 85,000 francs. The catalogue asserts that the picture is from the gallery of Don Sebastian Martinez (?). See No. 448. Leeds Exhibition, 1868. Royal Academy, 1871.

**450. OLD WOMAN AND BOY.** *La Vieja.* Duque de Padoue, Paris. A repetition of the above. 1.35×1.07.

**450a. W. F. Trimnell, Esq.** Clifton, Gloucestershire. An old woman lying down, holding a tambourine and snapping her fingers; a boy stands over her, playing castanets. 30×39 inches. Royal Academy, 1877.

**450b. Mr. Blathwayt.** A Woman and Boy. Royal Academy, 1882. Praised in *The Athenaeum*, January 7, 1882, and by Louis Gonse, in *Gaz. B. Arts*, March, 1882.

**450c. A Boy and a Girl** with two rabbits and a cabbage on a table before them. *Spurious*.

P. V. B. [P. Van Bleeck], 1757. Beneath are eight lines, beginning, "The maid in rural happiness."

**450d. "Les Coquillages."** Two ragged children, a boy and a girl, seated, with a basket; some shells on the ground in front. *Spurious*.

B. MICHEL, line. Companion to No. 454c.

**450e. "Spanish Boy and Girl."** Two children handsomely dressed; the boy, wearing a plumed cap, has his back to the spectator; the girl looks front. Half length. *Spurious*.

T. WOOLNOTH, mezzo., 1835. "From the original in the Guise collection at Oxford."

450f. "Rejected Addresses." A young woman with a clarionet, repels the advances of a man who offers to embrace her; three-quarters length. *Spurious.*

J. DIXON, mezzo., 17.8×12.8.

450g. "The Young Gypsy." A mother and her child seen at a window; half length. *Spurious.*

S. F. RAVENET, line, 13.1×10.4. Published by Boydell, vol. ii. No. 31, from the picture belonging to Edward Fitzgerald. DEAN & MUNDAY, litho.; the frame of the window is omitted.

450h. J. D. Gordon, Xeres. A repetition of No. 443. Stirling, iii. 1443.

450i. Don A. Bravo. *La Frutera.* A repetition of No. 444; slightly varied. 66×45 inches.

A. ROSI, litho., in *Sevilla Pintoresca.*

450k. Aguado sale, No. 44. Two girls counting money. 1.35×1.00. 5,550 francs.

450l. Aguado sale, No. 54. A boy leading a blind beggar, who leans on the shoulder of his guide; busts. .62×.45. 380 francs.

450m. Lady Stuart sale, May 15, 1841. A mother teaching her child to sew. £141 15s.

451. A WOMAN DRINKING, WITH A CHILD. Sir William Stirling-Maxwell, Bart., Keir, Perthshire. A study for the figure of the woman with a child in her arms, drinking from an earthen cup, in the picture of *Moses*, ante No. 14. Life-size.

Exhibited at Manchester, 1857. A picture of a woman giving drink to another was formerly in the Carmen Descalzos, at Madrid. Ponz, v. 253. Cean Bermudez, *Diccionario*, ii. 63.

452. THREE PEASANT BOYS. Dulwich Gallery, 283. A boy, seated on the ground on the right, with a tart in his hands, looks up to a young negro standing, with a jar on his shoulder, holding out his hand for a share of the food; a third boy, seated on the ground on the left, looks front; a basket and a pitcher on the ground in the centre. Landscape background, with a wall on the left. 63×41 inches.

Companion to No. 436, which see. A copy, probably of this picture, was in the Aguado sale, No. 47, 1.45×1.11, 1,300 francs.

E. COOPER, mezzo., 8.1×6, reversed, scarce. UNKNOWN, line, 10×6.7.

453. THREE BOYS PLAYING DICE. Munich Gallery, S. 357. Two boys are throwing dice on a large stone; a third stands beside them, biting a crust of bread; beside this last are a basket of fruit, a broken jar, and a dog looking up as if expecting a share of the bread. 54×40 inches.

CHARLES LANGLOIS, mezzo.,  $26 \times 19$ . F. PILOTY, litho.,  $18.7 \times 15.1$ , in Cotta, *Munich Gallery*. F. PILOTY, chalk litho.,  $18.7 \times 14.5$ . Outline in Réveil, *Musée*, xiii. 890.

**454.** THREE BEGGARS REGALING. **Hill M. Leathes, Esq.**, Herringfleet Hall, Lowestoft, Suffolk. Three men are seated, drinking; a jar on the ground in front; background, a landscape with rocks on each side, and cloudy sky. Full length,  $54 \times 51$  inches.

From Godolphin collection. Exhibited at Leeds in 1868.

The tradition is that Lord Godolphin proposed to Mr. Carteret Leathes, grandfather of the present owner, that in exchange for the first foal of the celebrated Arabian horse Godolphin, Mr. Leathes might take his choice of the pictures in his Lordship's collection, and this is the one selected.

Evelyn gives the following account of the sale of the first picture by Murillo known to have been sold in England, only eleven years after the death of the artist. "June 21, 1693. I saw a great auction of pictures in the Banqueting House, Whitehall. They had been my Lord Melfort's, now Ambassador from K. James, at Rome, and engag'd to his creditors here. Lord Godolphin bought the picture of the Boys by Morillio, the Spaniard, for 80 guineas, deare enough." John Evelyn, *Memoirs*, London, 1854, 5 vols. 8vo, ii. 325.

At the Earl of Godolphin sale by Christie, June 6, 1803, No. 58, "Spanish Beggar Boys," sold for £257 15s. No. 59, "The Companion," £283 10s.

**454a.** A Boy, wearing wooden shoes, standing on the right, offers a nut to a boy and girl seated. *Spurious.*

MACCLURE & MACDONALD, litho.,  $15.8 \times 11$ , Glasgow.

**454b.** "La Toilette du Savoyard." A mother is combing the hair of a little girl, who is seated on the floor; in the background a boy is warming his hands

LOUIS HALBOU, line,  $13.4 \times 11.5$ , Paris, 1763.

**454c.** "Le Jeu mal placé." Two boys seated, playing cards, a third stands looking on. *Spurious.*

B. MICHEL, line,  $14 \times 10$ ? Companion to No. 450d.

**455.** FOUR PEASANT BOYS. **Munich Gallery, S. 358.** Three urchins, reclining on the left, are playing cards; a fourth, kneeling on the right, holds cards in his hands. Landscape background, a wall on the right.  $43 \times 35$  inches.

Although attributed to Murillo, this is probably the work of Villavicencio.

A. H. PAYNE, line, in Payne, *Munich Gallery*. F. PILOTY, litho., in Piloty, *Munich Gallery*. W. FLACKENECKER, litho.,  $20.5 \times 14.6$ .

**456.** FOUR PEASANT BOYS. *Enfants du Peuple.* On the left, three boys, one of whom is half naked, seem to be conspiring to gain

possession of a loaf of bread, which is held by a fourth boy standing apart. Half length. Landscape background.  $.57 \times 1.85$ .

Soult sale, No. 70. Bought in at 9,000 francs, and afterwards sold for 25,000 francs. Lejeune, *Guide*, ii. 242. It is probably now in the possession of M. François Seillière, Paris.

Outline in Réveil, *Musée de Peinture*, ii. 117.

**456a. Marquis of Exeter.** Beggars regaling. Stirling, iii. 1441. £84. The collection was formed by Bouchier Cleeve, and this picture is mentioned as belonging to Mr. Cleeve, in *The English Connoisseur*, i. 62.

**456b. Sir Charles Coote.** A Group of Peasants. British Institution, 1838.

**456c. Lady Dover.** Spanish Peasants. British Institution, 1839.

**456d. Noel Desenfans** sale, April 8, 1786. Spanish peasants at the door of a cottage.  $27 \times 23$  inches. £10.

**456e. Noel Desenfans** sale, 1795. Sportsmen regaling.

**456f. Sir George Yonge** sale, March 24, 1806. Boys at Cards.  $20 \times 16$  in.

**456g. W. Y. Ottley** sale, 1811. Children at play. £31.

**456h. J. W. Willett** sale, by Peter Coxe, May 31, 1813. Young peasants surrounded by the fruits of the country. Architectural background. £51.

**456i. Salamanca** sale, 1875. Gamins de Seville.  $.44 \times .80$ . From Patricio de Escosura. 1,000 francs.

**457. DON ANDRES DE ANDRADAE.** Earl of Northbrook, London. A gentleman, about fifty years of age, with bushy hair, wearing a dark doublet with slashed sleeves, knee breeches, white stockings, and a narrow linen collar, stands, with his hand on the head of a dog seated by his side; his hat is in his left hand, a sword is girt to his side; behind him is a balustrade, and on the left a square column, the pedestal of which is inscribed *D<sup>r</sup> Andres de Andrade y Col.* Full length.  $78 \times 46$  inches.

This picture was purchased from Don Antonio Bravo by Sir J. M. Brackenbury, British Consul at Cadiz. It was afterwards offered to the National Gallery, London, for £500, but the offer having been declined, it was purchased by King Louis Philippe for £1,000, and sold at his sale, No. 328, for £1,020, to Thomas Baring, who had, it is said, authorized his agent, Mr. Graves, to bid £1,700 if necessary, to secure it. Andradea was conductor of the processions in the Cathedral of Seville.

"Brackenbury's Murillo—the Man with the Dog—is also in the gallery [King Louis Philippe's]; this I saw in the linen draper's [Bravo's] house in Seville, and the expression of the head strikes me as much now as it did then. It seems to see you while you look at it." Sir D. Wilkie, *Life*, iii. 117.

The picture was bought by Sir J. M. Brackenbury some twenty years ago, from the heirs of Andradea, for £1,000. A dispute arising between Sir John and the broker respecting the commissions, the latter gave notice to the Government, and the old law of Charles III., prohibiting the exportation of pictures, was put in

force. After some time a poor copy was obtained and substituted for the original, which was smuggled out of the country. This is the picture which Lord Wellesley, when in Seville, endeavored to obtain." R. Ford, in *The Athenæum*, May, 1853, p. 623. Exhibited at the British Institution, 1853. Royal Academy, 1870.

A copy by Gutierrez is in the Academy of San Fernando, at Madrid. Another, 82×44 inches, was sold as a Murillo in Sir A. Aston sale, August 6, 1862, for £472 10s. Again, in J. Philip R. A. sale, May 31, 1867, attributed to Velazquez, £155 8s. It was purchased from Messrs. Graves in 1875, by F. W. Cossens, Esq., of Lewes, who attributes it to Valdes Leal.

**458. CONDE DE AVALOS. Earl of Caledon, London.** A gentleman wearing a habit with slashed sleeves, a lace collar, and a sword. His right hand holding a glove, rests on the flat, oval frame that encloses the figure. Half length, life-size. Companion to No. 477. 50½×39½ inches.

Purchased at the sale of Lady Harriet Daly, Dublin, about 1820-27. Exhibited at the British Institution, 1855.

**459. FATHER CAVANILLAS. Museo del Prado, Madrid, 897.** A Friar, about forty-five years of age, with bare head and coarse features, in gray dress, looking front. Bust. .76×.62.

From the Isabel Farnese collection, where it was attributed to Claudio Coello. Photographed by J. LAURENT, Madrid, No. 182.

**460. DON LUIS DE HARO (?). Robert S. Holford, Esq., London.** Bust, in an oval. 33×24 inches.

On the back of the old lining of this portrait was written *Dom Luis de Haro, neveu du Duc d'Olivares.*

**460a. Alton Towers sale, 1857. D.** of stone. £53 11s. The same from the *Luis de Haro*, with long hair and black silk dress, wearing the Order of the Golden Fleece and a rapier; on an oval etc., 1861. £50 8s.

**461. DON DIEGO MAESTRE. D. Nicolas Maestre, Seville.** A portrait of Captain Diego Maestre. Full length, life-size. Companion to No. 480. 2.01×1.06.

This portrait and its companion are said to have been painted for, and they still remain in the possession of the Maestre family.

**462. MURILLO. Earl Spencer, Althorpe, Northamptonshire.** The artist is represented as about sixty years of age, with bushy hair,

his body turned partly to his left, the face nearly front, wearing a black doublet over which falls a linen collar, edged with lace. Nearly half length. Painted as if in an oval frame, on which his right hand rests, the left hand not seen. The frame stands on a pedestal, on which are brushes, a palette, a roll of paper, etc. The base is inscribed **BART<sup>US</sup> MURILLO SEIPSUM DEPINGENS PRO FILIORUM VOTIS AC PRECIBUS EXPLENDIS.** 47×42 inches.

This portrait was purchased by Sir Lawrence Dundas the latter part of the last century, for £100. It may possibly be one of the pictures which were brought from Spain by John Blackwood. See No. 139. It was sold in **Sir Lawrence Dundas** sale, by Mr. Greenwood, London, May 20, 1794, for £380. **Earl of Ashburnham** sale, by Christie, July 20, 1850, £829 10s. The trustees of the National Gallery would have purchased this picture at the Ashburnham sale if their purse had been long enough (see *Parliamentary Papers*, 1853). Exhibited at the British Institution, 1855, Manchester, 1857, Leeds, 1868, South Kensington, 1876-79.

"He painted a portrait of himself, at the instance of his sons (a wonderful work), which was engraved in Flanders for Nicolas Amazurino; also, another in a golilla, in the possession of his son Gaspar." Palomino, *Mus. Pict.*, iii. 423. According to Cean Bermudez (*Dic.*, ii. 55, and *Carta*, 104) the portrait painted for his sons was taken to Flanders to be engraved by Collin. There can be no reasonable doubt that the picture referred to by Palomino is the one now belonging to Earl Spencer. It is the best and the most authentic of all the portraits of Murillo, and is doubtless the one from which Tobar made the copy now in the Museo del Prado, No. 1044. Murillo was a warm friend of Amazurino, and painted his portrait and that of his wife, Isabel Malcampo, in 1674.

RICHARD COLLIN, line, 13.9×9.2, reversed. The base of the pedestal is inscribed as above, to which is added *Nicolaus Omazurinus Antverpiensis Tanti viri simulacrum in Amicitiae symbolon in aes incidit mandauit. Anno 1682.* In the engraving the hand is partly cut off by the oval, and the palette, etc., on the pedestal are omitted. RICHARD COLLIN, line, 3.8×3.5, in Sandrat, *Academia Nobilissimae Artis Pictoriae*, Noribergae, 1683, p. 392, oval, bust only. CALAMATTA, line, 5.5×4.5, reversed, without the hand or the accessories, in *Galerie Aguado*; in *Art Journal*, 1864; and in Scott, *Murillo*; probably engraved after a copy by Cabral Bejarano in the Aguado Gallery, No. 102. BEN. EREDA, line, 5.8×4.5, in *Uomini Illust. nella Pittura*, Firenze, 1769, 13 vols. 4to, vol. xi. C. O. MURRAY, etch., 7.1×5.3, in *The Portfolio*, November, 1877. Outlines by G. COOKE, in *Historical Gallery*, London, 1808; in Landon, *Biog. Universelle*, Paris, 1811-28, xxx. 144. (The plates are not found in all editions of the work); in Réveil, *Musée de Peint.*; in Lübke, *Denkmäler der Kunst*; and in D'Argenville, *Abrégié de la vie des Peintres*. On wood in Dohme, *Kunst und Künstler*.

**463. MURILLO. Lord Leconfield**, Petworth, Sussex. A repetition of the above, without the base and the other accessories.

The collection formerly belonged to Colonel Wyndham.

**464.** MURILLO. Duke of Wellington, London. A repetition of No. 462, but without the accessories and inscription. About 12×12 inches.

**464a.** Museo del Prado, 1044. Portrait of Murillo by Tobar. A copy of No. 462 with the accessories, but without the inscription. 1.01×.76.

V. LOUTREL, litho., in *Joyas Pint.* on wood in *Gaz. B. Arts*, September, 1875, and in *Ilustracion Esp. y Amer.*, March, 1879.

**465.** MURILLO. Baron Seilliere, Paris. The painter is represented about fifty years of age, with long hair falling on both shoulders, slight mustache, and chin tuft, close-fitting black doublet with slashed sleeves, and a *golilla* or narrow stiff linen collar. Bust, without hands, in an oval, as if painted on a block of marble, standing on another block which is inscribed, VERA EFIGIES BARTHOLOMAEI STEPHANI A MORILLO MAXIMI PICTORIS, HISPALI NATI ANNO 1618, OBIIT ANNO 1682 TERTIA DIE MENSIS APRILIS. 1.08×.76.

Purchased at the sale of D. Bernardo Iriarte, Madrid, by D. Francisco de la Barrera Enguidanos. After his death it was acquired by Julian Williams, who sold it for £1,000 to King Louis Philippe, at whose sale, No. 329, it was sold for £420 to Nieuwenhuys.

Besides the portrait engraved by Collin, No. 462, Palomino mentions "another in a *golilla*, formerly in the possession of Don Gaspar Murillo, his son." *Mus. Pict.* iii. 423. "It appears by the inventory that he left various pictures, some finished, and some unfinished. Among the first was his own portrait, when young, with the *golilla*, which I presume is the one now in the possession of the illustrious Señor Don Bernardo Iriarte." Cean Bermudez, *Carta*, 104. In 1832 Mr. Williams owned thirty-six pictures by Murillo, among them a portrait of himself, a work of extraordinary merit, the only authentic portrait in Spain. *Sevilla Pinto*, 473. See also Ponz, *Viage*, v. 307. Burger, *Manchester Ex.* Sir W. Stirling-Maxwell, *Catalogue*, 127.

SICHLING, line, 7×5.4, in *Gal. Hist. de Versailles*, from the picture in the *Galerie Espagnole*. BLANCHARD, line, 11.9×9.5, Paris, 1842. H. ADLARD, line, in Stirling, *Annals*. MANUEL ALBUERNE, line, 8.3×6.6, Madrid, 1790. MANUEL ALEGRE, line, 1790, without accessories. These two engravings are after the original picture belonging to D. B. Iriarte. On wood in Blanc, *Peintres*; in Scott, *Murillo*; Robinson, *Great Painters*; Becker, *Kunst und Künstler*. MAUZAISSE, litho., 10.5×8.4, bust only.

The following are from this picture, the engraver having lengthened the figure and added hands and a drawing of a seated naked figure. M<sup>L</sup>. ALEGRE, D. M<sup>L</sup>. S<sup>R</sup>. CARMONA *lo concluido*, line, 11.6×7.2, at Calco. Nacional. JOHN BROMLEY, outline in O'Neil, *Dic. of Spanish Painters*.

**466. MURILLO.** John W. Marshall, Esq., London. A portrait somewhat resembling No. 465, but with material differences. .79×.65 centimetres.

Standish sale, 1853, No. 232, £346 10s. Purchased from the Conde de Maule, Cadiz. Manchester Exhibition, 1857, No. 632. Praised by Waagen, iv. 183. Burger, *Tresors d'Art*, 130.

This picture was sold by Mr. Marshal in 1880. Present owner unknown.

**467. MURILLO.** Francis Cook, Esq., Richmond Hill, Surrey. The artist is about twenty-five years of age, with long hair falling on his shoulders; his left hand is inserted in a fold of his brown cloak on his breast. 30×24 inches.

**468. MURILLO.** Francis Cook, Esq. Murillo is represented about forty years of age, in black habit with lace collar, thick mustache and long chin whiskers, his right hand flat on his breast. Inscribed beneath, *El Ritrato de Bartolomé Esteban Murillo de mano suyo.* Bust. 30×24 inches.

The features resemble those of Murillo, but this differs from all his other portraits.

**468a. Musée de Versailles, 4289.** "Spanish School." Murillo, wearing a black jacket buttoned close, a cloak seen on both shoulders, a linen collar cut straight across in front, with curling hair falling on both shoulders, a brush in his right hand, palette, mahlstick, and brushes in his left. Bust, three-quarters left. .77×.58.

E. SCRIVEN, line, 5.1×4. "From the original picture by himself in the private collection of the King of the French," in C. Knight, *Gallery of English and Foreign Portraits*. The following are variations of the above: GEOFFROY, line, 3.5×4. SCHUBERT, litho., 3.6×3.8. VILAIN, litho., in Chabert, *Gal. des Peintres*. CECILE BRANDT, litho. On wood in Urbino, *Princes of Art*.

**468b. MURILLO.** Bust, without hands, three-quarters left, as if in a flat, oval

frame; with long hair falling on both shoulders, a narrow linen collar, a close jacket buttoned in front with many small buttons, and a cloak which is seen on both shoulders. Inscribed beneath, *In laudem D. Bartolomaei Murillo, etc.*

I. Á PALOMO., del et sculp. M<sup>ti</sup>., line, 8.1×5.5. This print is excessively rare. A copy formerly belonged to Señor Carderera, and is now in the Biblioteca Nacional, at Madrid. Another is in the collection of the author of this catalogue. The original portrait is unknown. The engraving is by Juan Bernabé Palomino, nephew of the author of *El Museo del Pictórico*, or perhaps by Juan Fernando, son of Juan Bernabé, and it may be after the portrait No. 466.

**468c. Duke of Bedford,** Woburn Abbey. Portrait of Murillo. 26×21½ inches. Waagen, iv. 336.

**468d. Alfred Seymour, Esq.** A portrait of Murillo, similar to No. 465, but with some variations. South Kensington Museum, 1879.

**468e. Sir W. Stirling-Maxwell, Bart.** A portrait of Murillo, young, with a narrow collar. By Tobar. Waagen, iv. 450.

**468f. Valencia Museum, 662.** Murillo; a very doubtful portrait, said to have been presented by Queen Isabel Farnese to Carlos Boschi, a musician.

**468g. D. Joseph de Murcia, Cadiz,**

had a portrait of Murillo. Mentioned by Ponz, *Viaje*, xviii. 27.

**468h. Captain Davies** brought to England a portrait of Murillo with its companion Doña Beatrice, his wife. Davies, *Murillo*, lxxxvii.

**468i. Lethières sale**, Paris, November 24, 1829. A portrait of Murillo, executed after his death, by Zurbaran. 861 francs. As Zurbaran died twenty years before Murillo, we may be permitted to doubt the authenticity of this portrait.

**469. MURILLO'S SON (?).** **Duque de Alba**, Madrid. A man, twenty-five years of age, standing, in ecclesiastical habit, consisting of a white surplice, black robe and mantle, holding a square cap in his right hand, and a breviary in his left; on a table covered with red cloth are two books and a watch. Inscribed *Etatis suae vigesimo quinto anno 1680.* A coat-of-arms is sculptured on the pedestal of a column on the left. Background, a red curtain. Full length. 1.97×1.08.

**Duc de Berwick et Albe** sale, Paris, April 9, 1877. 23,000 francs. Not sold. LALAUZE, etch., in Duc de Berwick et Albe sale catalogue.

[Murillo had three children: a daughter, Francisca, and two sons, Gabriel and Gaspar Estéban. Concerning the first two, we have but few particulars beyond what the artist's will supplies. Doña Francisca, who was probably the oldest, was professed as a nun in the convent of Madre de Dios, about 1675. Don Gabriel, at the time of his father's death, was absent in the Indies. Palomino gives his name as Joseph, and asserts that his father's influence obtained for him a rich benefice worth 3,000 ducats, and that he died at a ripe age. Don Gaspar was baptized October 22, 1661, in the parish church of Santa Cruz. He was a painter and imitator of the style of his father, but took orders and obtained a benefice at Carmona, whence he was, on the 1st of October, 1685, transferred to a canonry in the cathedral at Seville, of the value of 8,000 reals per annum. He died May 1, 1709, and was buried beside the regia of the altar mayor in the cathedral. His epitaph describes him as a man of good manners, modest, with a soul full of piety and devotion, and liberal towards the poor, whom he made his heirs. If the picture above described, and the inscription it bears are authentic, it results that the portrait is that of Don Gabriel, who must have been born in 1655, and not Gaspar, who was only nineteen years old at the date named on this picture. See Chronological Data, *post.*

**470. DON JUSTINO NEVE Y YEVENES. Marquis of Lansdowne**, Bowood, Wiltshire. An ecclesiastic with a small beard and

mustache, seated in a red velvet chair, wearing a black cassock and a gold medal at his breast; his right hand is on the arm of the chair; in his left hand is a book, in which a finger is inserted; on a table beside him are a clock, bell, and book; a little dog, decorated with a collar of red ribbon, looks up to his master's face. Full length, life size.

Brought from Spain about 1804 by M. Delahante, and sold to Mr. Taylor for £1,020. Sold at G. Watson Taylor sale, 1823, for £504, to the Marquis of Lansdowne. British Institution, 1818.

Don Justino Neve was a canon of Seville, and a warm friend of Murillo, who made him an executor of his will. It was by the Canon's order that the artist executed the famous pictures for the Church of S. M. la Blanca (see No. 30), and those for the Hospital of the Venerables (see No. 29). As a mark of gratitude and friendship, this portrait was painted about 1678, and it remained in the refectory of the Hospital until the beginning of this century.

"In portraits he was also eminent, as witness that of D. Faustino [sic] de Nebes, Canon of Seville, in the Hospital of the Venerables, which is truthful and well painted, especially the little English dog, which is so life-like that other dogs used to bark at it." Palomino, iii. 432. Quilliet says, in the journey which he made to Spain with Lebrun, that eminent judge of paintings authorized him to offer 20,000 francs for this portrait, which was refused. *Dic. des Peintres Esp.*, p. 100, note. Mentioned in Ponz, *Viage*, ix. 123. Cean Bermudez, *Dic.* ii. 60, and *Carta*, 95, Buchanan, *Memoirs*, ii. 193.

Don Aniceto Bravo had a head of Neve, which is supposed to be a study for the above portrait. *Sevilla Pinto*, 413.

**471. DON NICOLAS OMAZURINO (?)**. Robert S. Holford, Esq., London. A man in black habit, with white puffed sleeves, edged with black lace, holding a skull against his breast with both hands. Half length. Oval within a square. 33×30 inches.

Purchased by Mr. Holford through Mr. Buchanan, the eminent picture dealer.

Omazurino was the person at whose cost Collin engraved the portrait of Murillo (see No. 462). Mr. Holford's picture may be the one described by Cean Bermudez, who says: "In 1672 Murillo painted Omazurino and his wife, Isabel Malcampo, at half length; he had a skull in his hand, and the lady had a rose. These portraits are in the large and select collection of Señor Iriarte. Señor D. Manuel Maria Rodriguez, chaplain of the Chapel Royal of Seville, has excellent copies of them, painted by some very good scholar of Murillo, in 1674, with inscriptions, which are not on the originals." Cean, *Carta*, 105.

**472. DUKE OF OSUÑA**. Louvre, La Caze Collection, 29, Paris. A gentleman, seen three-quarters left, with long hair falling on his shoulders, wearing a black habit, a linen collar cut square in front,

the order of the Golden Fleece suspended at his breast, and a sword, the hilt of which is seen at his side. Landscape background. Bust, circular. .29 centimetres diameter.

- Photographed by A. BRAUN & Co., Paris.

**473. DUKE OF OSUÑA. Robert S. Holford, Esq., London.** Portrait of a man ; probably a repetition of the above. About 36×30 inches.

**474. DON FRANCISCO DE QUEVEDO VILLÉGAS. Louvre, La Caze Collection, 28, Paris.** The poet is seen three-quarters right, with long hair falling on his back, wearing lunettes, a black habit, and a linen collar cut square across in front. Landscape background. Bust, circular. .29 centimetres diameter.

Photographed by A. BRAUN & Co., Paris.

A portrait of Quevedo was sold in Lord Northwick sale, 1859, No. 262, for £14 14s. to Edwin Williams.

**475. ARCHBISHOP AMBROSIO IGNACIO SPINOLA. Stafford House, London.** An ecclesiastic, about forty years of age, wearing a white habit beneath a dark robe, a narrow collar, a gold cross suspended at his breast, and a ring. Bust, life-size, in an oval, on which his right hand rests.

Perhaps this is the picture sold in the Altamira sale, London, 1833.

Don Ambrosio Ignacio Spinola, grandson of the great Spinola, Archbishop of Valencia, Santiago, and Seville, died May 14, 1684, and was buried in the Colegio de las Becas, afterwards the Palace of the Inquisition at Seville.

**475a. Mathieu de Faviers sale, April 8, 1837.** Ambrose Ignace Spinola, Archbishop of Spain, about fifty-two years of age, in religious habit, in the embrasure of a window. 3,200 francs. The catalogue says this portrait is mentioned by Palomino, who indicates its place in one of the palaces of the "Duc de El Pedroso"; but I have failed to verify the reference.

**475b. Sir Abraham Hume, Bart., exhibited at the British Institution, in 1824.** A Portrait of one of the Spinola Family.

**475c. Sale, June 9, 1827,** by Christie, of pictures recently brought from religious houses in Spain by the French. Archbishop Spinola of Seville, seated in a chair ; a small, full-length cabinet picture. £28 7s.

**476. A MAN, called Murillo.** Pesth Gallery, 694, Hungary. Bust of a man, about fifty years of age, his body to the right, face

turned slightly front, with narrow, projecting collar, slight mustache, long chin whiskers, and long, thin hair, which is parted on his left, is drawn behind his ears and falls on his back.

From the Esterhazy gallery. The features, and the mode of parting and wearing the hair clearly indicate that this is not a portrait of Murillo himself.

RAJON, etch., 6×4.6, in *Landes-Gemälde-Galerie in Buda-Pest*, and in *American Art Review*, 1879, vol. i. No. 1.

**476a.** D. JOH. CASPARIS BERETTA, seated in a chair before a table, wearing a skull cap and a linen collar, and holding a pen. Half length, oval.

UNKNOWN, litho., 9.7×7.6, at Königl. Lith. Inst., Berlin, 1824.

**476b.** Hampton Court, 396. Don Carlos II., son of Philip IV., about four years old, standing, his left hand on a table. Dated 1665. From King James collection. Full length, life-size. *Doubtful*. Perhaps by Carreño.

**476c.** Academy of St. Luke, Rome. "Claudio Gellee Pittore Lorenese." Bust. *Doubtful*.

**476d.** D. A. Bravo. D. Juan Fedrigui, Archdeacon of Carmona. Sevilla Pinto., 415. Tubino, 234. This gentleman is referred to *ante* No. 312.

**476e.** Don José Larrazabal. Portrait of the Conde de Hinestrosa. Half length. Sevilla Pinto., 492. Tubino, 234. Murillo is quite likely to have painted the portrait of this gentleman, who was occasionally called upon to preside over the meetings of the Academy of Seville, and to whose memory the Academy was only prevented by its poverty from paying distinguished honors when he died in 1670. Cean, *Carta*, 69.

**476f.** Sir Luke Schaub sale, April 11, 1758. Lope de Vega. £11. The same in the Earl of Leicester sale, 1842. £48.

**476g.** Standish sale, 1853, No. 133. Don Miguel Mañara Vicentelo de Leca,

Founder of the Hospital of La Caridad, where his ashes now repose. He was born 1629, died 1679. Head in an oval, the border inscribed with the name and a date. .55×.41 cm. £22. In the Standish catalogue the name is misspelled, and the portrait is ascribed to an unknown painter. Stirling considers it a true picture by Murillo, and says it was purchased by Julian Williams, about 1828, from the widow of the Marqués de Loreto. *Annals*, ii. 919; iii. 1444. It was sold again in George Blamire sale, Nov. 6, 1863, £9. Again, Charles Martin sale, March 27, 1876, £12 16s., to Cox. It would be interesting, and perhaps useful, to compare this portrait with the engraving, after the portrait of Mañara by Valdes.

**476h.** DON PEDRO DE URBINA. Archbishop of Seville. Died 1663. A full-length portrait. Cean Bermudez, *Carta*, 97. This portrait was near the tomb of that prelate, in the antecapitulary of the convent of San Francisco (see No. 268), where it was seen by Head, who informs us that it was one of the earliest works of the artist. *Handbook*, 163. Stirling asserts that it was removed by the French, and much injured in the process. *Annals*, ii. 917.

**476i.** DON PEDRO NUÑES DE VILLAVICENCIO, Knight of the Military Order, friend, pupil, and protector of Murillo (b. 1635, d. 1700). Sold at a sale, London, June 12, 1874, £178 10s., to Palmer. Don Julian Williams had recently a full-

length portrait of Villavicencio, about thirty-five years of age, with hooked nose, mustache, and long black hair, wearing a black dress with open sleeves, a hat in his hand, a sword at his side.

476k. **D. Juan Govantes.** Father Hortensio Villavizenas. Bust, in black and white habit. Stirling, iii. 1444.

476l. **Hugh Baillie** sale, 1848. Diego Ortiz de Zuñiga, author of the *Annales de Sevilla*. Bust, life-size, in dark dress with gold studs and the red cross of Santiago on his shoulder; in a carved stone oval niche, with arms above, and two cupids supporting the frame beneath.

£194 5s. British Institution, 1832, 1856. Stirling, iii. 1444.

476m. **Don A. Bravo.** Portrait of Zuñiga. *Sevilla Pinto.*, 413.

476n. **Corsini Palace, Rome.** An Advocate, in black habit and long linen bands. Bust, without hands. 26×19 inches.

476p. **Bordeaux Museum**, No. 264. A Philosopher, holding a book in his hands, near a table. Half length.

476q. **Lille Museum, 651.** An Architect, standing, with compasses in his right hand; the left holds a drawing on the table before him. 1.03×.80.

DAMMAN, etch., in *L'Art*, T. ii. 1877. This portrait has been attributed successively to Velazquez, to Zurbaran, to Murillo, to Govaert Flinck, and finally to Sebastian Bourdon.

476r. **Suermondt Gallery.** A Man, with long hair, dark costume, a sword at his side, and a letter in his hand; dark background, with a red curtain. From the Marqués de Moz, Madrid. 1.30×1.10. Burger, *Suermondt Catalogue*.

476s. **Darmstadt Gallery.** A Carthusian Monk, three-quarters right, wearing a gray cape and a hood over his head. Oval, bust.

476t. "The painter was an intimate friend of my ancestor (*abuelo*), for

whom he painted the portrait which is in my dining-room." Gonzalez de Leon, quoted in Tubino, 122.

476u. **Mrs. Hicks.** Portrait of a Spanish Gentleman. British Institution, 1837.

476v. **Viscount Alford.** A Knight of Calatrava. British Institution, 1838.

476w. **Sir Francis Grant, R. A.** Portrait of a Man. British Institution, 1861.

476x. **Aguado** sale, No. 66. A Magistrate, holding a book in his hand. Half length. Signed and dated 1652. 1.00×.81. 155 francs.

476y. **Aguado** sale, No. 72. An Advocate, in black habit, with a small *collet*. Bust. .45×.34. 215 francs.

476z. **Aguado** sale, No. 77. An old man in black, probably a monk or a magistrate, standing, with gloves in his hand. Half length. 1.00×.75. 345 francs.

476aa. **Aguado** sale, No. 74. Murillo's Doctor, in black dress, holding a skull. Half length. .90×.80. 205 francs. This may possibly be a portrait of Juan Agustin Lagares, a surgeon, who married Murillo's aunt, and who became the boy's guardian after the death of his father. See Chronological Data, *post*.

476bb. **Aguado** sale, No. 71. Head of a Monk, with eyes upturned, wearing a violet *collet*, which covers his shoulders. .45×.34. 121 francs.

476cc. **Aguado** sale, No. 65. A Monk in brown costume. Bust. .70×.59. 1,050 francs.

476dd. **San Donato** sale, 1870. Murillo (?), nearly half length, with long hair, and a wide, falling linen collar tied with a ribbon; his left hand, thrust out from beneath his cloak, holds his gloves. .72×.57. Bought in 1850 from the Arrighi collection at Florence. Sold for 6,180 francs.

BRACQUEMOND, etch., in sale catalogue.

**477. CONDESA DE AVALOS. Earl of Caledon**, London. A lady in red mantle and rich brocade dress trimmed with lace, with a flower in her right hand, and a basket of flowers in her left. Half length, life-size. Companion to No. 458.  $50\frac{1}{2} \times 39\frac{1}{2}$  inches.

Purchased at the sale of **Lady Harriet Daly**. British Institution, 1855.

**478. MADRE FRANCISCA DOROTEA VILLALDA. Seville Cathedral**, Sacristy of the Chalices. A portrait of a nun, wearing a black hood lined with white; bending her head to kiss a crucifix held in her right hand. Bust, life-size.

Painted in 1674, and presented to the cathedral by the Canon Juan de Loaisa. *Sevilla Pinto.*, 160. This good woman, the foundress and Abbess of the Dominican Convent of S. M. de los Reyes, died in 1623, when Murillo was only five years old; hence the authenticity of this picture as a *portrait* may be doubted.

Photographed by J. LAURENT, Madrid, No. 1211, called *St. Dorothea*.

**479. DOÑA JUANA EMINENTE. J. C. Robinson, Esq.**, London. A lady of the Court of Philip IV., in black dress with slashed sleeves, white undersleeves, and scalloped lace collar, with long hair parted on her right, and falling in tresses on her shoulders; her right hand, holding a fan, is on the back of a red chair, her left touches an ornament on the bosom of her dress. Bust,  $39 \times 30$  inches.

Sold as a Velazquez in **Louis Philippe** sale, No. 152. From a private collection in Madrid. £46. Praised by Head, *Handbook*, 157. This may be a portrait of the wife of D. Francisco Eminente, who is mentioned at No. 318.

**480. DOÑA MARIA FELICES. Don Nicolas Maestre**, Seville. Portrait of a lady. Full length, life-size. Companion to No. 461.  $2.01 \times 1.06$ .

**481. A LADY**, sometimes called *Murillo's Mistress*. **Sir William Stirling-Maxwell, Bart.**, Keir, Perthshire. A young woman, with long black hair, wearing a loose white garment, looking front over her right shoulder. Half length.  $28 \times 23$  inches.

**Lucien Bonaparte** sale, 1816, £50, to E. Gray. **Richard Sanderson** sale, 1848, £94 10s.

F. PISTRUCCI, etch., in *Galerie de Lucien Bonaparte*.

**481a.** **Standish** sale, 231. Murillo's Mother, half-length, seated. Dated 1673. .97×.71. £23 2s. (Drax.) Stirling, ii. 919. Praised by T. Thoré, in *Cabinet de l'Amateur*, 1842.

**481b.** **Duc de Morny** sale, May 31, 1865. Head of an old woman, presumed to be the artist's mother. .47×.37. 1,050 francs. *Gaz. B. Arts*, May, 1863, p. 386.

[Doña Maria Perez, the mother of Murillo, was buried in the church of Santa Maria Magdalena, January 8, 1628, when the artist was only ten years of age. See Chronological Data.]

**481c.** **D. Juan de Olivar**, Seville. Doña Beatriz de Cabrera y Sotomayor, wife of Murillo. Bust. Purchased in Pilas. Mentioned by Sr. Tubino, in *La Ilustracion Bética*, April 3, 1882, p. 92.

**481d.** Murillo's Wife. "I brought a portrait to England, of Murillo, with its companion, Doña Beatrice de Sotomayor y Murillo, his wife, of whom I also had a miniature, with a pink in her right hand." Davies, *Murillo*, lxxxvii.

**481e.** **John Elwick**, a picture dealer, sale, by Oxenham, March 16, 1816. "The daughter of Murillo as a Magdalen on the day of her profession, in the act of tearing off her variegated dress preparatory to taking the veil. Being neither handsome, nor her dress otherwise than gaudy, it is the least captivating of his pictures." Davies, *Murillo*, 100.

A picture of *La Magdalena*, by Valdes Leal, formerly belonging to Don Aniceto Bravo, is engraved in *Sevilla Pintoresca*. The engraving corresponds with the above description, and may be after the same picture or a repetition of it.

**481f.** **Marquis de Forbin-Janson** sale, 1842. Murillo's daughter represented as a Virgin at the moment of ascension, with colored veil and white drapery, half length, life-size. "This picture was well known in Spain, and re-

mained twenty years in the studio of Murillo, where it served as a model for his Virgins." .62×.48.

**481g.** **Louis Philippe** sale, 326. Murillo's maid-servant, a middle-aged woman with mortar and pestle; knee-piece. .73×.57. £58 (Drax). This may be the portrait of Maria de Salcedo, wife of Geronimo Bravo, Murillo's house-keeper, to whom he left 50 ducats, *de vellon*, by his will; or it may represent Ana Maria, widow of Pedro Rodriguez, who was one of the witnesses on whose testimony the will was admitted to probate.

**481h.** **Earl Spencer**. Portrait of a girl about nine years old, said to be an Infanta of Spain. Bust, without hands, turned partly to our right, face front, with lilac corsage, ornamented with gold lace, pearl necklace, and a red rosette in her hair, which is parted on the left. 20×16 inches. This picture may represent Louise d'Orleans, first wife of Charles II., of Spain, granddaughter of Charles I., of England. It is probably by Carreño de Miranda. Mentioned in *The Athenæum*, August 12, 1876.

**481i.** **Berlin Museum**, 405. A Young Woman, wearing a red velvet dress, with white sleeves, and a pearl necklace, turned to the left, looking front. Bust. .66×.50.

Acquired in Italy in 1841-2. Formerly attributed to Murillo, but now to Sustermans.

**481k.** **Marquis of Lansdowne** sale, 1806. Portrait of a girl. £105.

**481l.** **J. J. Lasalle** sale, May 14, 1814. A young lady of rank, holding a goldfinch. £13 13s.

**481m.** **George Watson Taylor** sale, 1823. A small head of a female. £52 10s.

**481n.** **Sir E. Landseer** sale, May 8, 1874. Head of an old woman. £39 18s., to Crawley.



# CHRONOLOGICAL DATA

## CONCERNING THE

## LIFE AND WORKS OF MURILLO.

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1617. December 31 (?). Bartolomé, son of Gaspar Estéban, and Maria Perez, his wife, was born. The exact date of his birth is unknown, but as the custom of the time was almost invariable, to baptize an infant on the day following its birth, we may, without great risk, accept the opinion of the Padre Valderrama, Tubino, and others, that the child came into the world on the last day of the year 1617. The house in which he first saw the light was a small tenement belonging to the brotherhood of the convent of San Pablo, then numbered 12 and 13, afterwards No. 52, in the Plazuela de San Pablo, in the parish of Santa Maria Magdalena, in Seville. It was doubtless one of the houses which had been leased by the brotherhood to the artist's father in 1613, and which Murillo afterwards surrendered to the lessors, as mentioned hereinafter under the date of 1668.
1618. January 1. The child was baptized by the licentiate Francisco de Heredia in the parish church of La Magdalena, which formerly occupied the ground now converted into the Plaza de La Magdalena. The church was despoiled by the French in 1811, was partially restored in 1817, and finally demolished by order of the city authorities in 1842.
- It does not appear whence the artist derived the name of *Murillo*. Cean Bermudez supposes it to have been adopted, according to a custom not infrequent at the time, from his maternal aunt, Ana Murillo. On the other hand, Señor Tubino, after carefully weighing the evidence, gives it as his opinion that the father's name was Gaspar Estéban Murillo, which opinion is accepted by Don Pedro de Madrazo. See Tubino, *Murillo*, 43-7, 86-7, Madrazo, *Catalogo Mus. Prado*, p. 464. This presumption is strengthened by the fact that Estéban, in Spanish, like its equivalent Stephen, in English, is commonly a Christian name, rather than a patronymic.
1628. January 8. Maria Perez, the mother of Murillo, was buried in the church of La Magdalena. His father died about the same time, as appears from a document hereafter noticed, bearing date January 23, 1668, in which the artist declares that his father died "cuarenta años antes mas que menos." After the death of his parents Bartolomé was placed in charge of Juan Agustín Lagares, a surgeon, who had married Ana Murillo, the boy's aunt. Lagares was also the boy's tutor, and guardian of his property.

- 163-. Bartolomé enters the school of Juan del Castillo, who resided at the time in the Plazuela de Santa Isabel, in the parish of San Marcos.

Period of the *Virgin and Child and Saints* (No. 117), and *Nuestra Señora del Rosario* (No. 117a).

- 1639-40. Castillo, having removed from Seville to Cadiz, Murillo is thrown upon his own resources, and supports himself by painting pictures for the Feria.

1642. Pedro de Moya having returned from London, where he had studied under Van Dyck, Murillo is fired with the ambition to travel in foreign countries, in order that he might observe and study the works and methods of the great masters. To procure the money necessary for the purpose, he purchases a quantity of canvas, and dividing it into pieces of suitable dimensions, he covers it with figures of saints, flower pieces, landscapes, and other popular subjects. These pictures he sells to the merchants trading to the Indies, and the money thus acquired enables him, early in 1642, to undertake the journey to Madrid.

[Such, at least, is the story told in brief by Palomino, expanded by Cean Bermudez, and repeated by every subsequent biographer of the artist, but the accuracy of the statement may reasonably be called in question. Admitting that works painted at that period were crude and unworthy of his future fame, yet it is certain that paintings executed by Murillo while he was still in the school of Castillo, three years at least before he went to Madrid, were favorably known, and were considered characteristic of the master. See Catalogue No. 117 and No. 117a. During the past two centuries the dark places of the earth have been explored in search of pictures by Murillo, and thousands of foundlings of obscure parentage have been fathered on him, yet no picture corresponding with this period of his career has ever been found in the New World to lend support to this pleasant tale.]

Murillo is well received in Madrid by Velazquez, who procures for him the entry into the royal palaces, with permission to copy such pictures as he may desire. Olivares is among the patrons of the young artist, who heartily mourns the fall of that minister in 1643.

1645. Murillo returns to Seville, and is at once employed to paint the eleven pictures in the small cloister of the *Convent of San Francisco* (see No. 268). He is engaged for three years on these works, and executes them in so surprising a manner that employment, riches, and fame are thrust upon him.

1648. He marries Doña Beatriz de Cabrera y Sotomayor, concerning whom nothing whatever is known, except that she was the daughter of Cosme del Corral y Sotomayor and Doña Beatriz Mejia, natives and residents of Pilas,—that she was born in Pilas, November 12, 1622,—that she brought some property to her husband, and died before him.

[Some accounts will have it that she was of a noble family, and rich, but there is nothing to justify such a statement, and it is not mentioned by Palomino or Cean Bermudez. To assert that because she bore the name of Sotomayor she was of the noble family of that ilk, would be as hazardous as to assume that every man named Howard inherits "the blood of all the

Howards." It appears from Murillo's will that his wife brought him a portion, but of its nature and extent we have no account. We may, however, conjecture that the olive trees at Pilas, mentioned in the will as being rented for five hundred reals a year, came to him by marriage.]

He changes his style from the first, or *Frio*, to the second, or *Calido*, manner, and paints the *Flight into Egypt* for the convent of La Merced (No. 126). The pictures of the *Beggar Boys* were probably executed about this time.

- 1652. The Brotherhood of Vera Cruz, in the convent of San Francisco, pay him 1,500 reals for the picture of *The Conception* (No. 50a).
- 1655. He paints *St. Isidoro* (No. 312), *St. Leandro* (No. 364), and the *Birth of the Virgin*, for the Cathedral. The Chapter, in accepting these paintings, praise the artist as being the best painter in Seville. This is the earliest mention of the name of Murillo as an artist in any existing document.
- 1656. He paints the *St. Antony and the Infant Jesus*, for the baptistery of the Cathedral (No. 239), and the paintings for the *Church of Santa Maria la Blanca*. (No. 30, etc.).
- 165-. Francisca, the daughter of Murillo, and his oldest child, was born. In 1674 or 1675 she entered the Dominican Convent of Madre de Dios, at Seville, where she was at the time of her father's death.
- 1660. January 1. The Academy of Seville is founded, with Murillo as its first President.
- 1661. October 22. Gaspar, the eldest son of Murillo, was baptized in the Church of Santa Cruz. He adopted the ecclesiastical career, and through the influence of Don José de Veitia Linage, Knight of Santiago, and Judge of the Royal Tribunal of the Indies, who had married a relative (cousin?) of the artist, the son obtained in his father's lifetime a benefice at Carmona, whence, on the 1st of October, 1685, he was transferred to a canonry in the Cathedral at Seville. Not having taken the necessary oaths in due time, he was, on the 30th of April, 1688, condemned by the Chapter to forfeit one year's fruits of his stall, amounting to 8,000 reals. He died May 1, 1709, and was buried in the Cathedral (see No. 469). He was given to painting, and was an imitator of the style of his father. See *Archives de la Santa Iglesia*, quoted in Davies, *Murillo*, 183.
- 1662. April 12. Murillo makes application to the Brotherhood of the Santa Caridad for admission to membership in their order, which petition was granted June 14, 1665. Tubino, 90 note.
- 166-? Gabriel, the second son, and third child of Murillo, is supposed to have been born. At the time of his father's death he was absent in the Indies, where he died at an advanced age.

[If the portrait called *Murillo's Son*, belonging to the Duke of Alba (see No. 469), and the inscription it bears are to be accepted as authentic, it would appear that Gabriel was born in 1655. But this is doubtful, for all the notices concerning the family of the artist assume, without, however, presenting any facts in support of the assumption, that Don Gabriel was the youngest of the children.]

1665. The pictures of the *Good Shepherd* and the *Infant St. John* were probably executed about this time.
1668. January 23. Instrument of Release, executed by "Bartolomé Morillo, pintor de imagines," living in the city of Seville, in the parish of Señor San Bartolomé, to the Prior and Fathers of the Convent of San Pablo el Real, recites; That the fathers of the said convent, in the month of January, 1613, in consideration of a rent of twenty thousand maravedis [588 reals and 8 maravedis] and forty fowls to be annually paid, and such covenants as to repairs as the said Fathers ordinarily require in the leasing of their estates, rented to "Gaspar Estéban mi padre, que Dios haya," a house with two small dependencies in the parish of Sta. María Magdalena, in the plazuela of that convent, for the term of the life of the said Gaspar, and the life of his son or daughter, or such other person as he might by will or otherwise appoint; and the said Gaspar Estéban, who died forty years ago, more or less, having named the said Bartolomé as his successor in the enjoyment of the said lease; and Juan Agustín Lagares, surgeon of this city, as tutor and guardian of the person and estate of the said Bartolomé, having, on the 21st day of September, 1641, accepted in his behalf such nomination, and having obliged him to pay the said rent and to execute the said covenants; and the said premises having been condemned by the Surveyor of Estates of the city of Seville, for want of repairs which he is unable to make; therefore, the said Bartolomé consents to pay 400 reals and to surrender to the said convent the premises named in said lease. The document is printed in full in Tubino, p. 91-96.

[It is probable that the house above mentioned was that in which Murillo's father resided, and in which the son was born. But this is not absolutely certain, for it appears by Murillo's will that he died possessed of other houses in the same parish of La Magdalena, which were then occupied by a tenant.]

Period of the paintings in the Chapter room of the Cathedral: the *Conception* (No. 23), and the eight circular pictures of *Saints*, No. 279, etc.

- 1670? Murillo is invited by Carlos II. to take up his residence in Madrid, but he declines on the score of his age.
- 1670-74. He paints the pictures in the *Hospital of La Caridad* (see No. 1).
1672. The first mention of Murillo's name in print occurs in *Fiestas de la Santa Iglesia Metropolitana*, by F. de la Torre Farfan, Sevilla, 1672. The artist is characterized as the "Apeles Sevillano" and "nuestro mejor Tiziano."
1676. He executes the paintings in the *Capuchin Church* (see No. 18).
1677. He is again mentioned in print as the "insigne pintor, Apeles Sevillano." by Don Diego Ortiz de Zuñiga, in *Annales eclesiasticos y seculares de Sevilla*, Madrid, 1677.
1678. He paints the pictures for the *Hospital de los Venerables Sacerdotes* (see No. 29), and those for the *Convent of St. Augustine* (see No. 254).
1682. Murillo is employed to paint the altar-piece for the *Capuchin Church at Cadiz* (see No. 264). While engaged in this work he met with an accident, from the effects of which he died in his house in the parish of Santa

Cruz, at Seville, on the 3d day of April, about five o'clock in the afternoon. It is believed that he lived and died in the house No. 2 Plaza de Alfaro, the wall of which bears a tablet erected in 1858 by the Academy of Fine Arts, certifying to the fact. In the registry of the parish of Santa Cruz it appears that this house was once inhabited by Don Bartolomé Murillo, Don Gaspar Murillo, Ana Maria, and Joseph Cano.

Murillo's will was written, but not signed, on the day of his death. A translation will be found in this volume.

1682. April 4. Murillo was buried in the parish church of Santa Cruz, in the tomb belonging to the distinguished family of Hernando de Jaen, beneath a white marble stone bearing the words *Vive Moriturus*. It is not certain whether this stone and inscription were placed in honor of Murillo or of some previous occupant of the tomb. G. de Leon, i. 21.

When the French occupied Seville, the church of Santa Cruz was destroyed. The invaders made diligent efforts to recover the ashes of the great artist, but were unable to separate his bones from those of the victims of a plague that ravaged Seville in 1649.

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WILL OF BARTOLOMÉ ESTÉBAN MURILLO,  
AND INVENTORY OF HIS EFFECTS.

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IN the name of God, Amen. To all to whom this testament may come. I, Bartolomé Estéban Murillo, master of the art of painting, residing in Seville, in the collation of Santa Cruz, being infirm of body, but sound of mind, and in full enjoyment of my natural understanding and memory, such as God Our Lord has been pleased to give me, declaring firmly and truly that I believe the Divine Mystery of the Most Holy Trinity, Father, Son, and Holy Ghost, three persons really distinct, and one true and only God, and in all that appertains to that belief, acknowledging and confessing the Holy Mother Roman Catholic Church as christian, desiring to be saved, and seeking to be prepared for whatsoever God Our Lord may have in store for me, and trusting in the intercession of the ever Virgin Mary, our Lady, conceived without spot or stain of original sin from the first instant of her being, do make, acknowledge, and ordain my testament in form and manner following :

First: I offer and commend my soul to God Our Lord, who made it and redeemed it with the infinite price of his precious blood, humbly praying that he will pardon it and bear it to rest in his glory ; and when it shall please his Divine Majesty to remove me from this present life, I direct that my body shall be interred in the aforesaid parish, and that on the day of my burial the customary Requiem Mass shall be sung for my soul. The form and disposition of my burial I leave to the discretion of my executors.

Item. I direct that there shall be said for my soul four hundred masses; one-fourth part in my said parish, where they belong, one hundred in the convent of Nuestra Señora de la Merced, principal house of this city, and the remainder in such convents as my executors may direct, for which the customary alms shall be paid.

Item. I direct that the necessary and customary legacies, and the Casa Santa de Jerusalem shall be paid, eight maravedis to each.

Item. I declare that, as executor of my cousin, Doña Maria de Murillo, widow of Don Francisco Terron, I have in my possession two silver candlesticks, two spoons, and four forks, and six spoons enriched with silver, which property, Gaspar Estéban, my son, a priest of minor orders, can identify; and it is my will that my executors shall sell the same, and expend the sum in masses for the soul of the said Doña Maria de Murillo, one half in the convent of San Antonio, of the order of the Seraphic Father San Francisco in this city, and the other half in the said convent of Nuestra Señora de la Merced, principal house in this city.

Item. I declare that I have received fifty ducats vellon by way of deposit, which my cousin Doña Maria de Murillo gave and devised for the benefit of Manuela Romero, a native of the village of Bollulos, which sum I acknowledge to be in my hands for the purpose stated.

Item. I devise to Ana Maria de Salcedo, wife of Geronimo Bravo, who has served in my house, fifty ducats vellon, to be paid to her after my death.

Item. I declare that Andres de Campos, living in the village of Pilas, owes me two thousand reals vellon, being the rent for four years of some olive trees, at the rate of five hundred reals each year, on account of which he has paid me ten arrobas of oil at eighteen reals each, and I direct that the remainder be collected.

Item. I declare that there is due me, for rent of some houses which I own in La Magdalena, six months' rent at eight duros each for the past year, the writings for which were executed before Pedro Galves, a notary, Antonio Novela of this city being surety for the lessee of said houses, whose name I do not remember. I direct that the sum be collected.

Item. I declare that I am making a large painting for the convent of the Capuchins, at Cadiz, and four smaller ones; the price has been agreed upon at 900 pesos, on account of which I have received

Item. I declare that I owe to Francisco Casomaner one hundred pesos of eight reals de plata each, which he gave and delivered to me last year, 1681, and I gave and delivered to him two small canvases valued at thirty pesos each, or sixty pesos in all; deducting that sum, I owe him forty pesos, which I order to be paid.

Item. I declare that Diego del Campo has engaged me to paint a picture of the devotion of Santa Catalina Martyr, the price of which has been fixed at thirty-two pesos, which sum he has paid, and I direct my executors to deliver to him the picture, which is finished.

Item. I declare that a dyer, whose name I do not remember, but who lives in the Alameda, has engaged me to make a half-length picture of Nuestra Señora, which is sketched but not finished, and he has given me nine varas of satin; not being able to deliver the painting, I direct that he be paid the value of the nine varas of satin.

Item. I declare that thirty-four or thirty-six years ago I married Doña Beatriz de Cabrera Sotomayor, my deceased wife, who brought me a portion, as will appear by a writing passed in one of the public offices then in the plaza de San Francisco, and I brought to the said marriage no goods or property whatever. So I declare.

Item. I declare that Doña Francisca Murillo, my daughter, a professed nun in the convent of Madre de Dios in this city, received [Stirling's copy of the will says *renounced*] her lawful dower, as appears by a writing made before Pedro Galves seven or eight years ago, more or less. So I declare.

Item. To fulfill and discharge the provisions of this, my testament, I make and appoint as my executors and testamentary representatives Señor Don Justino de Neve y Yevenes, prebendary of the Holy Church of this city, and Don Pedro de Villavicencio, Knight of the Order of San Juan, and the said Don Gaspar Estéban Murillo, my son, giving to them, and to each of them, full power and authority to collect and receive all my goods and effects, and to sell them at public auction or otherwise, and out of the proceeds to execute and discharge the provisions of this, my will, which, being done, I direct that they possess themselves of all the remainder of my estate, real and personal, debts, demands, choses in action, and other property belonging to me at the

time of my death. And I make, constitute, and appoint as my only and general heirs Don Gabriel Murillo, now absent in the Indies, and the said Don Gaspar Estéban Murillo.

In the city of Seville, the 3d day of the month of April, 1682, at five o'clock in the afternoon, or thereabouts, having been called to prepare the will of Bartolomé Murillo, master painter, living in this city, and having finished it as far as the clause relating to his heirs as above written, and having pronounced the name of the said Gaspar Estéban Murillo with that of his other son, I saw that he was dying, because to my question if he had executed any other will he made no reply, but shortly expired; whereupon I have attested the fact in the presence of the undersigned Don Bartolomé Garcia Bracho de Barreda, presbyterio of this city, in the collation of San Lorenzo; Don Juan Caballero, cura of the church of Santa Cruz; Geronimo Treviño, painter, of the collation of San Estéban in this city; and Pedro Beloso, notary, of this city.

Bartolomé Garcia Bracho de Barreda,  
Juan Caballero,  
Geronimo Treviño,  
Pedro Beloso, Notary.

Juan Antonio Guerrero,  
Notary Public of Seville.

[The sudden death of Murillo having prevented the completion of his will, his son, Don Gaspar, on the same day presented a petition to Don Rodrigo de Miranda y Quiñones, Teniente de Asistente of Seville, explaining the circumstances and praying that the instrument might be admitted to probate as a nuncupative will. The petition was supported by the declarations of the above named Don Bartolomé Garcia Bracho de Barreda, Geronimo Treviño, Pedro Beloso, Juan Caballero, and by Ana Maria, widow of Pedro Rodriguez, *que asistia à Murillo*. The will was admitted on the following day, and an inventory was begun of the effects of the testator, as follows:]

Inventory. In the city of Seville, the fourth day of the month of April, one thousand six hundred and eighty-two, in the house of the late

Bartolomé Murillo, in the collation of Santa Cruz, in this city, before me, Juan Antonio Guerrero, notary of this city, and witnesses, appeared Señor Don Justino de Neve y Yevenez, prebendary of the Holy Church of this city, Don Pedro de Villavicencio, Knight of the Order of San Juan, and Don Gaspar Estéban Murillo, of this city, testamentary executors of the said Bartolomé Murillo, named as such in the will made by him before the present notary in the present year, and said that after his death they searched for his goods and made an inventory thereof as follows :

First. An escritorio de Salamanca, with large feet like a cupboard.

Item. A buffet, two varas less a quarter wide, of mahogany with iron-work.

Item. Another buffet of mahogany, one and a half varas wide, with iron-work.

Item. A picture, three-fourths of a vara wide, with gilt frame, a copy of the head of St. John Baptist; and two fruit pieces half a vara wide, without frames.

And now the taking of this inventory is suspended, to be resumed and completed at a convenient time, and the same is signed in my presence, and in the presence of the witnesses Pedro Beloso and Francisco Martín Soldan, notaries of Seville.

Don Justino de Neve,  
Frey Don Pedro Nuñez de Villavicencio,  
Gaspar Estéban de Murillo,  
Pedro Beloso, Notary of Seville.

Juan Antonio Guerrero,  
Notary Public of Seville.

The will and the inventory are given in Spanish in Stirling, *Annals*, vol. ii. page 891, and in Tubino, *Murillo*, p. 111. A French translation of the will, without the inventory, is in *L'Artiste*, 1864, vol. ii. p. 77, and a German translation of the will alone, in Th. Stromer, *Murillo, Leben und Werke*, p. 55. The record of the documents is preserved in the registry of Don Antonio Abril, notary of Seville, in the Liber for the year 1682, folio 444, etc.



NOTICES OF THE LIFE AND WORKS OF SOME OF THE  
PUPILS, FOLLOWERS, AND IMITATORS OF  
VELAZQUEZ AND MURILLO.

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MAZO.

ONE of the most important of the pupils of Velazquez was JUAN BAUTISTA MARTINEZ DEL MAZO, who is supposed to have been born in Madrid somewhere about the year 1610. In due time he entered the studio of Velazquez, where he displayed so much talent, and so many other good qualities, that he obtained the favor of his master, and what was more, that of his master's daughter Francisca, whom he married in 1634. To advance the young man's fortunes, Velazquez at once resigned in his behalf the post of *Ugier de Camara*, and the King consented to bestow the office upon the ambitious and happy youth. Mazo continued to discharge the duties of this position until the eighth day of October, 1658, when, with the King's consent, it was transferred to Gaspar, one of Mazo's numerous children. In 1652, Velazquez having been appointed *Aposentador del Rey*, Mazo became his assistant, and in that capacity accompanied his chief, in 1660, on the unfortunate journey to Irun. Velazquez died six weeks after his return to Madrid, having appointed as executor of his will, his son-in-law, who resided with him in that part of the old palace, or Alcazar, called the Treasury. On the nineteenth day of the following April, Mazo succeeded his father-in-law as Court Painter. Soon after this appointment, his wife died, and in no long time he took to himself another, who outlived him. Mazo's death took place at his quarters in the Royal Palace, in the month of February, 1667, not in

1670, as Palomino states, nor in 1687, as the date is given by Cean Bermudez, Stirling and Burger.

As Mazo was Court Painter, we might naturally look for numerous portraits by him of different members of the royal family. It is therefore somewhat surprising to find that there is no record of such portraits in the royal inventories, nor any tradition concerning them, unless we except the one attributed to him in the Museo del Prado, No. 790, called *Queen Mariana of Austria*, second wife of Philip IV. As the Queen appears to be not more than twenty years of age, this painting must have been executed as early as 1655. She is dressed in black, with her right hand on the back of a crimson chair. Two children are seen through an open door in the background. The whole history of this portrait is obscure. In the old catalogue of the museum it was called a portrait of the infanta *Maria Theresa*, and attributed to Velazquez. The change, and the reasons which Don Pedro de Madrazo assigns for it, do not seem altogether satisfactory.

The portrait No. 789, in the same museum, there is no reason to call in question. It is a full length of *Don Tiburcio de Redin y Cruzat*, a soldier of a noble family, who abandoned the camp and the court, became a Capuchin monk, and went on a mission to the Indians of Central America, where he died.\*

Mazo excelled in landscapes, hunting scenes, views of towns, etc. Of landscapes, thirteen are in the Museo del Prado. One of them, a *View of Zaragoza*, containing figures in the foreground, by Velazquez, is mentioned in the Catalogue of the Works of that master, *ante page 27*, No. 51.† A repetition is in the Hermitage, but it is only one-fourth the size of that in Madrid.

According to Palomino,‡ he painted “en su menor edad el Señor Carlos Secundo, y á la Reyna Madre nuestra Señora en su viudedad con grande acierto y semejanza.” It is not altogether certain whether these portraits were on one canvas, or two. If they were single

\* The portrait is engraved on wood in Blanc, *Peintres, Vie de Mazo*, and etched by Galvan in *El Grabador al Agua Fuerte*.

† The picture is engraved on stone by Asselineau in the *Colección Litográfica*, and on wood in Blanc, *Peintres*.

‡ *Museo Pictórico*, Vol. III., p. 372.

portraits, it may be that one of them, that of Carlos II., was formerly in the collection belonging to Louis Philippe.\*

It however seems more probable that Palomino referred to a picture in which the Queen mother, and her Son, who was but little more than five years old when Mazo died, were represented on the same canvas. In that case, two pictures are known that might correspond with the description given. They are repetitions of the same composition, and are to be found, one in the collection of portraits made by Don Valentin Carderera, and which since his death has become the property of the Duke of Villahermosa at Madrid ; the other was exhibited at the winter exhibition of the Royal Academy, in 1880, by J. C. Robinson, Esq., and now forms part of the large and valuable collection belonging to Francis Cook, Esq., at Richmond Hill.

In the Carderera portrait *Doña Mariana* is represented at full length, the size of life, about thirty years of age, wearing the robes and head-dress of a widow, seated in a gallery ; in the background *Carlos II.* is seen, about four years of age, with several maids-of-honor and nurses, one of whom offers the child a glass of water. The picture is signed J. BTA. DEL MAZO. The age of the young King, and the costume of the Queen, indicate that the portrait was painted in 1665, the year in which *Doña Mariana* became a widow. Mr. Cook's picture is similar to the above, but somewhat smaller.

The Earl of Carlyle has at Castle Howard a portrait of *Queen Mariana*, which is attributed to Pareja ; but it appears to be a repetition of the above picture, and is probably by Mazo.

The Hermitage contains, besides the landscape above mentioned, a *Bust of the Saviour*, who is seen blessing with his right hand, and holding a globe with his left. This is the only religious work by Mazo known to the writer.

In the Berlin Museum, No. 413B, we find a "Copy after Velazquez" of the portrait of *Philip IV.*, in which the King is seen at full length in hunting costume. The figure is the same as in the por-

\* Louis Philippe sale, 1853. No. 137. Portrait of *Charles II.*, 1.18×1.09, £10. In the catalogue of the Galerie Espagnole this portrait is said to be the one "cité par Palomino dans la vie de Mazo Martinez."

trait in the Madrid Gallery ; but there are changes in the landscape, and the royal hunting seat at Segovia has been introduced in the background. This is one of the pictures purchased in 1874 from M. Suermondt, who attributed it to Mazo, and probably correctly.

Mr. Cook has, besides the portrait above spoken of, another, which represents *Don Baltasar Carlos* (?), about ten years old, in armor, standing in a balcony, with a baton in his right hand, his left resting on a helmet which lies beside him on a table.

In the Carderera collection of portraits is a half length of *Philip IV.*, about fifty years old, dressed in black, with the collar of the Golden Fleece. The signature of the artist appears on a memorial, which the King holds in his right hand.

To the above list of portraits we can only add that of *A Cavalier*, belonging to the heirs of the Infant Don Sebastian at Pau. When we remember that Mazo is reputed to have excelled in portraiture, and that he was the successor of Velazquez as Court Painter, we may well be surprised that so few works of this class can be traced.

A picture which we think is undoubtedly by Mazo, and one of the most interesting and important of them all, is that called the *Family of Velazquez*, in the Belvedere at Vienna. The reasons for attributing this work to him are given in the Catalogue of the Works of Velazquez, *ante* No. 24. A *Portrait of Mazo*, painted by Estéban March, is in the Museo del Prado. It has been etched by Galvan in *El Grabador al Agua Fuerte*, and is engraved on wood in Blanc, *Peintres, Vie de Mazo*.

The above brief list comprises all the pictures by this master that the writer is now able to recall. A few have appeared in sales, of which the following are the most important, viz. :

Aguado sale, No. 25. A gentleman dressed in a military costume of velvet and gold, with a plumed hat and a sword, buying fruits at the stall of a fruit-seller. Two half length figures. 1.13×1.54. Sold for 600 f.

Comte de Gessler sale, 1866. *View of a Town*, which M. Burger suggests

may be Pampeluna. It is well known that about 1646 the artist received from the King 200 escudos for painting a view of that city.

Salamanca sale, 1875. No. 41. *View at Buen Retiro*. A fountain in the centre, with trees and statues on each side; women making music, and men walking. .47×1.88. From the gallery of the Duchess of Chinchon. Also No. 42, *Promenade at Buen Retiro*, a companion to the above. In the centre is the equestrian statue of Philip IV., with

gentlemen walking, ladies seated, musicians, and beggars; on the left a wall and trees, on the right a landscape seen through a gate.  $.47 \times 1.77$ . These landscapes were in the Salamanca sale in 1867, but not sold. M. Burger thinks they are by Mazo.

Salamanca sale, 1867. A bird's-eye view of *A Fortified Place*,—the castle of San Giovanni, as the inscription declares.  $1.45 \times 2.81$ . 450 f.

José de Madrazo Catalogue, No. 373. *A Sea-port*, with some people landing from boats, near the shore on the left; in the middle, a personage kneeling before a statue.  $.72 \times 1.16$ .

The heirs of Dean Lopez Cepero formerly had two *Encampments*. Signed.  $28 \times 20$  inches.

Lopez Cepero sale, Paris, 1867. The inner court of *A Citadel*; in the foreground, officers and other personages, orientals, and merchants.  $.60 \times .69$ . About 500 f.

Comte de Rayneval sale, 1838, No. 29. *The Infant Baltasar*. This portrait may be a copy after one painted by Velazquez.

Thomas Purves sale, 1849. *A Rural Landscape*. “The figure of a sportsman on a white horse and other figures are by Velazquez.” £5 10s.

## CARREÑO DE MIRANDA.

The most important and interesting of the followers of Velazquez, both on account of the quality and the number of his pictures, was DON JUAN CARREÑO DE MIRANDA. He was born in Avilés, March 25, 1614, of a distinguished family. His father removed to Madrid in 1623, the same year in which Velazquez took up his residence in that city. On arriving at the proper age the youth was placed under the tuition of Pedro de las Cuevas, who instructed him in drawing, and of Bartolemé Roman, who taught him the use of colors. He displayed such skill in his art as to attract the notice of Velazquez, who, having been appointed to superintend the works that were being carried on at the Alcazar and other royal palaces, chose Carreño as an assistant, in which capacity the young artist gave so much satisfaction that he continued, after the death of Velazquez, to enjoy the favor of the court, and in 1669 he was formally received into the royal service. In 1671, on the death of Don Sebastian de Herrera, he was appointed Pintor de Camara, and made assistant Aposentador del Rey, to which honor was afterwards added the crowning one of the Cross of Santiago. Charles II. was so well pleased with the painter that he would permit

none but him to paint the royal portrait. Carreño's death took place in Madrid in September, 1685.

This artist executed numerous works in fresco for the royal palaces, and for many of the churches in Madrid, beside a much greater number for churches in Toledo, Granada, Orgaz, Pampeluna, Vitoria, the Escorial, etc. On some of these he had Francisco Rizi for a co-laborer. Cean Bermudez gives a long list of the paintings of Carreño, which it would be useless to copy, as most of the pictures have disappeared from the walls they once adorned. They were religious subjects and greatly esteemed, but his works of this class are now neglected, the preference being given to his portraits, partly, we may suppose, because we look to find in them evidences of the instruction he must have received from the prince of portraitists, Velazquez; for although Carreño did not study under that master, yet he had the good sense to appreciate his wonderful qualities and to try to imitate them.

The paintings by this artist most commonly seen are portraits, especially of the different members of the royal family of Spain. The face of Charles II. he repeated without end. Cean Bermudez mentions the portraits on horseback of Carlos II. and of his wife in the Casa de Ayuntamiento at Madrid; also two of the same personages in the Escorial, and another in the palace of San Ildefonso. Neither of these is in the Museo del Prado, but that gallery contains two portraits of the King, which are identical, except as to size. In these he is represented about twelve years of age, dressed in black, with white stockings, the badge of the Order of the Golden Fleece suspended on his breast, and a sword at his side; his left hand, holding his hat, rests on a marble table; in the right hand, which falls naturally, is a paper; behind the table are two large mirrors.\* A repetition is in the Museo Nacional del Fomento, at Madrid, and another in the Museum at Berlin (No. 407), where is also a *Bust of the King*, in a black dress, with the Golden Fleece (No. 407 B). This last was formerly in the Suermondt Gallery.

In the collection formed by the late Don Valentin Carderera are three portraits of the King. In one of these he is seen at half length,

\* Photographed by J. Laurent, Madrid.

about thirty years of age, wearing armor, and holding with his right hand his plumed helmet, which lies on a table. Palomino mentions a portrait of himself in armor which the King sent to France in aid of the negotiations for his marriage with Maria Louisa of Orleans.\* This picture would not represent him as more than eighteen years of age, since he was married in 1679. The second is a bust, in a black dress, painted about the same time as the first. In the third he is somewhat older, and stands at full length beside a table, which is supported by two carved lions.

Mr. Denison, formerly Speaker of the House of Commons, afterwards Lord Ossington, exhibited at Manchester in 1857, and at Leeds in 1868, a youthful portrait of Charles II., with a landscape background, in which the Escorial was seen. It was purchased by Mr. Denison at the sale of the ex-King Louis Philippe, in 1853, for £95. In the same sale was another full-length portrait, representing the King about seven or eight years of age, which sold for £19.

The heirs of the Infant Don Sebastian, at Pau, have a full-length portrait of *Charles II.*, the same size as Mr. Denison's. Another is at Hampton Court, dated 1665, and, consequently, painted when the King was about four years of age, standing with his left hand on a table.

The portrait of *Charles II.*, which is engraved in Blanc, *Peintres, Vie de Carreño*, is after a portrait in the Museo del Prado, No. 703. This picture was formerly ascribed to Carreño, but in the new catalogue of the Museum it is given to Claudio Coello.

*Queen Mariana*, mother of Charles II., and regent during the minority of her son, was painted several times. One of these portraits, without doubt, is in the possession of Count Harrach at Vienna, and is mentioned in the catalogue of the works of Velazquez in this volume, No. 243a. Another is in the Museo del Prado, No. 689. This last is a full-length portrait, and is engraved in Blanc, *Peintres*. A third portrait, an excellent half length, signed by the artist, is to be seen in the Carderera collection.

In the same collection are two half-length portraits of *Doña Maria Louisa of Orleans*, first wife of Charles II., some twenty or

\* Palomino, *Museo Pictorico*, III, 419.

twenty-two years of age. It is quite probable that the portrait in Earl Spencer's gallery, attributed to Murillo, may represent the same personage. See Catalogue of the Works of Murillo, No. 481h.

Palomino notices \* a portrait of *Don John of Austria*. Two portraits of this prince, by Carreño, are known; one, which is now in the collection of Sir William Stirling-Maxwell, Bart., was exhibited at Manchester in 1857; the other belongs to the heirs of the Infant Don Sebastian, who have also a portrait of *Philip IV*.

A portrait of *A Buffoon* and a curious picture of an enormously *Fat Girl* are noticed in the Catalogue of the Works of Velazquez, No. 75a and 75c.

Among his religious pictures may be named an excellent *Magdalen*, now in the Academy of San Fernando, at Madrid. She is represented with long hair falling on her breast, the lower part of her body enveloped in a blue mantle, holding a skull in her hand, and looking up. It may be the celebrated picture which was, in the time of Cean Bermudez, in the convent of Las Recogidas.

The interesting but ill-arranged Museo Nacional, at Madrid, includes the *Martyrdom of St. Sebastian*, a fine work, which is engraved in Blanc, *Peintres*. It is mentioned by Cean Bermudez as having been formerly in the convent of the nuns of Ballecas. The same museum contains *St. Antony Feeding the Fishes*, from the convent of the nuns of Caballero de Gracia; also *Our Lady of Atocha*, signed.

Among the Spanish pictures in the Hermitage is *The Baptism of Christ*, which may be the one formerly in the Capuchin Church at Plasencia; † also, *St. Damian*, holding a box of medicines and looking up towards two angels who bring the crown and palm of martyrdom.

A figure of *St. Dominic* is in the gallery at Pesth; and *A Bishop holding the Host*, in the Academy at Vienna.

The La Caze collection in the Louvre contains a picture of *St. Ambrose giving Alms to the Poor*. It may possibly be the one called *St. Thomas of Villanueva*, formerly in the Augustin Convent, at Toledo.‡

\* *Museo Pictorico*, 111, 419.

† Cean Bermudez, *Diccionario*, 1, 270.

‡ *Ibid.*, 1, 267.

Count Raczynski has the *Assumption of the Virgin*, with two Apostles, life-size, formerly in the parish church at Alcorcon, two leagues from Madrid.

An excellent copy of Raphael's *Spasimo di Sicilia* is in the Academy of San Fernando.

The *Martyrdom of St. Bartholomew* belongs to the gallery of the Infant Don Sebastian. The Saint is fastened by one arm to a tree, while two executioners are preparing to torture him; horsemen and soldiers on the right.

Dean Lopez Cepero had *St. Antony the Abbot*; and a full-length *St. Isidro*; and Don Aniceto Bravo had a *St. Jerome*.

A portrait of Carreño is engraved in Blanc, *Peintres*, but it is not stated where the original is to be found. It may be that the engraving is after a picture by himself, formerly in the possession of Don Gaspar de Jovellanos, which was engraved by one of the followers of Don Juan Palomino.

The following are some of the paintings by Carreño that have appeared in auction sales:

Louis Philippe sale. No. 113, *The Elevation*, £12 10s. No. 115, *St. Bernard*, half-length, £8 10s. No. 114, *Santiago*, mounted on a white horse and bearing a white standard, is assisting the Spaniards in battle against the Moors. £27. This picture is engraved in Mrs. Jameson's *Sacred and Legendary Art*, p. 237.

Aguado sale. No. 3. An equestrian portrait of *Charles II.*, in armor, and holding a baton, with an elaborate landscape in the background. 180 francs. Can this be the portrait which Cean notices as having formerly been with its companion, the portrait of his wife, in the Casa del Ayuntamiento?

Thomas Purves sale, 1849. *St. Antony of Padua* restoring, by a miracle, the leg of a man. £2 5s.

Salamanca sale, 1867. Portrait of *Don Bernabe Ochoa de Chinchotru*, standing near a table, on which is a writing-desk; his hat in his right hand, a paper in the left. Signed and dated, 1664. From the gallery of the Marqués de Leganés. 700 f.

Matthew Anderson, whose collection was sold in 1861, had a *Conception*, with angels. A picture of this subject is mentioned by Cean Bermudez as having been in the Church of San Francisco, at Vitoria, signed and dated, 1666; another was in the Church of S. Gines, at Madrid; and a third in the convent of the nuns of Ballecas. *Diccionario de las Bellas Artes.* 1, 268-9-70.

## PAREJA.

JUAN DE PAREJA, whose parents were of mixed, perhaps of Moorish blood, is supposed to have been born in Seville about 1606. The precise year of his birth is not known, nor is it known how or when he became the property of Velazquez, whether by inheritance or by purchase. In 1623, when the master was twenty-four and the slave seventeen years of age, they left Seville in company to take up their residence in Madrid. Pareja's duty was to attend to the personal wants of Velazquez and to assist in the studio, where he ground the colors, cleaned the brushes, and performed other menial tasks. Twice he accompanied his master to Italy, on the last of which visits Velazquez painted Pareja's portrait. This work attracted so much attention when it was exhibited in the Pantheon that its author was at once made a member of the Academy of St. Luke. It now belongs to the Earl of Radnor, or to the Earl of Carlisle. See Catalogue of the Works of Velazquez, *ante* No. 180 and 181.

Pareja made good use of his hands, his eyes, and his ears while in his master's studio, and secretly employed the practices he witnessed, and the lessons he overheard. Philip IV., one day visiting Velazquez at the chambers of the latter in the royal palace, had his curiosity aroused by a picture with its face turned to the wall, and demanded to see it. He was greatly pleased with the work, and asked the name of the author. Pareja fell on his knees, confessed that the performance was his own, and besought his majesty's protection. The King, struck with admiration for the genius he had discovered, turned to Velazquez, and said a man with such talent ought not to be a slave, whereupon his master set him free at once. But the grateful servant continued to serve Velazquez until the latter's death, and afterwards remained in the service of his daughter, who had married Juan Bautista del Mazo, until she in turn died. Pareja did not long survive her, dying in 1670.

Although this artist lived to a ripe age, yet there are very few pictures that pass under his name, doubtless for the reason that it was but late in life that he commenced to paint. The discovery of

his talent by Philip IV. is placed by Cean Bermudez after his return from Italy in 1651, at which time Pareja was forty-five years of age. It is possible that some of his works may now be passing under the name of Velazquez.

Four of his pictures are known in Spain. One is in the Museo del Prado at Madrid, a large composition of fourteen figures the size of life, representing the *Calling of St. Matthew*. It does not suggest the style of Velazquez, the rich architectural background and the accessories reminding one more of Paul Veronese.\* The figure standing on the left of the canvas is said to be a portrait of the artist himself, and it is engraved as such in Blanc, *Peintres*. It may, however, reasonably be doubted whether this is a portrait of Pareja, for it represents a man of twenty-five rather than forty-five years and upwards, which was the age at which the artist is supposed to have begun to paint.

The Museo Nacional, at Madrid, has three paintings by him : The *Baptism of Christ*, formerly in the convent of La Trinidad, at Toledo; the *Presentation of Christ in the Temple*; and a *Battle Piece*, the last two signed by the master.

Palomino cites a portrait of *Joseph Rates*, an architect of Madrid, that was often taken for a work of Velazquez. The Church of the Recoletos, at Madrid, in the time of Cean, possessed a *St. John the Evangelist*; a *St. Oroncio*; and a *Virgin and Child of Guadalupe*. All these have disappeared. The following are now attributed to him :

In the Dulwich Gallery is a bust of *A Boy*, about five years of age, formerly ascribed to Velazquez, but now to Pareja, on the authority of a very competent judge, Mr. J. C. Robinson. The works of Pareja are, however, so scarce that it is difficult to speak with certainty on such a point.

According to M. Burger, Pareja is the author of a picture in the Munich Gallery which is at present attributed to Pereda. The subject is *A Gentleman and a Lady* playing cards.

\* The composition is engraved on stone by F. Taylor, in the *Coleccion Litografica*, and on wood in Blanc, *Peintres*. A repetition, .54X.70 cm., was in the sale of Marshal Soult, where it sold for 400 f.

A half-length portrait of a *Provincial of the Capuchin Order*, in a black dress, holding a book, is in the Hermitage at St. Petersburg.

The Earl of Yarborough has a portrait of *Philip IV.*, and one of *Isabel of Bourbon*. As the Queen died in 1644,—seven years, at least, before the time when we suppose the discovery was made that Pareja was a painter, it is probable these pictures, if really by Pareja, were copied from originals by Velazquez.

A portrait of *Mariana of Austria*, at Castle Howard, although attributed to Pareja, is probably a repetition of the portrait by Mazo, in the collection of the late Don Valentin Carderera, at Madrid. See *ante*, page 319.

The portrait of *Philip IV.*, engraved as by Pareja, in Blanc, *Peintres*, was formerly attributed to Velazquez, but in the catalogue of the Museo del Prado, in 1872, it was assigned to the “School of Velazquez.” It is more likely that it is a copy by Mazo of the portrait by Velazquez, now belonging to Mrs. Huth, as stated in the Catalogue of the Works of Velazquez in this volume, No. 114.

The Valenciennes Museum exhibits a doubtful picture of *A Gypsy* telling the fortune of a gentleman, while another gypsy picks his pocket.

The following pictures by Pareja have appeared in sales:

Aguado sale. No. 90. *A Young Nobleman*, fifteen years old, standing near a table. 350 f. No. 91. Bust of *A Lady* in religious costume. 54 f. No. 92. Bust of a *Young Nobleman*. 505 f.

Louis Philippe sale, London, 1853.

No. 196. *Burial of Christ*. £5. No. 197. *The Holy Women at the Tomb of Christ*. £4.

Thomas Purves sale, London, 1849. *A Castilian Peasant* playing the mandolin. £2 10s.

## ALFARO Y GAMEZ.

DON JUAN ALFARO Y GAMEZ was born, in 1640, at Cordova, where he commenced his studies under Antonio del Castillo, but he finished them at Madrid in the school of Velazquez, whose portraits he learned to imitate. Besides being a painter, he was an engraver,

and a writer, both of poetry and prose. Among his pupils was Palomino, who, on his master's death in 1680, came into possession of many useful books, manuscripts, and documents, which were of great service to him in writing the lives of the painters, especially that of Velazquez, the most compendious, the most exact, and altogether the most interesting and valuable biography that he produced.

Alfaro's name appears on the title-page of the pamphlet which he caused to be printed, entitled "Memoria de las Pinturas, que la majestad Catholica del Rey nuestro Señor Don Philipe IV. embia al Monasterio de San Laurencio el Real del Escorial, este año de M.DC.LVI. Descriptas, y colocadas, por Diego de Sylva Velazquez. . . . Dedica y consagra a la Posteridad, D. Ivan de Alfaro. Impresa en Roma, M.DC. LVIII."

The works of Alfaro are neither numerous nor important. Only two are known to the writer: An *Assumption of the Virgin*, in the Museo Nacional at Madrid, and a bust portrait of *Don Antonio de Solis*, author of *La Conquista de Méjico*. This last picture is in the choice collection of portraits formed by Don Valentín Carderera, but its authenticity is not so well established as might be desired.

The following works by Alfaro y Gamez have appeared in sales:

Louis Philippe sale. No. 421. *St. Jerome*, seated on a rock in ecstasy. £2 5s. No. 422. A repetition of the above, £3.

Aguado sale. No. 225. *St. Joseph*, standing, with a lily; landscape background. 205 f.

Salamanca sale, 1867. Portrait of *Don Bernabé Ochoa Chinchetu*, Knight of the Order of Santiago, and member of the Council of the Indies. 600 f. This is the same person whose portrait by Carreño in the Salamanca sale is noticed *ante*, p. 325, but it was painted three years later, in 1669.

## JUAN DE LA CORTE.

This artist was born in Madrid in 1597, and studied under Velazquez, who was sometimes so good-natured as to assist his pupil by retouching his pictures. The skill of Juan de la Corte was chiefly displayed in landscapes, classical subjects, and battle pieces. He executed several works for the palace of Buen Retiro, one of which,

representing the *Siege of Valencia del Po*, contained a head of Carlos Coloma, or Colonna, painted by Velazquez. This picture was probably in the Altamira sale at London in 1827, and may be looked for now in England. See *ante*, page 22, No. 36a. A *Christ Crucified*, in the Museo Nacional at Madrid, is “attributed” to Juan de la Corte. He died in 1660.

### PUGA.

ANTONIO PUGA was not known to Palomino, or was not considered worthy of that author's notice. The date of his birth and that of his death are alike unknown, and we have but few facts concerning him. Cean Bermudez classes him among the disciples of Velazquez, and says that in 1653 he painted six pictures, which were in the possession of Don Silvestre Collar y Castro, Secretary of the Council of the Indies. They represented familiar and domestic scenes, and resembled the early works painted by Velazquez before he left Seville.

There is no picture by this master in any public gallery in Spain, and it would be difficult to find one in any private collection. The only works by him the writer has ever seen are, one in the Hermitage, and one in the gallery at Pesth. The first shows us a *Traveling Knife-Grinder* sharpening a knife on his wheel, with two hunters standing before him, and on the left a woman in a black dress holding a bottle. The picture at Pesth is a head of an *Old Nun*.

### PALACIOS.

FRANCISCO PALACIOS was born in 1640, and commenced his studies under Velazquez, who died when his pupil was only twenty years of age. Palacios painted but few pictures, mostly historical. Cean Bermudez knew of but one work by his hand, although there were, he says, some excellent portraits by him in private collections.

## AGUIAR.

DON TOMAS DE AGUIAR flourished about 1660. He is named by Cean Bermudez as a disciple of Velazquez, who painted portraits with great credit.

## LUCENA.

DON DIEGO DE LUCENA was born of an illustrious family in Andalucia, and studied under Velazquez in Madrid. His portraits, both small and large, greatly resembled the style of his master. A sonnet, composed in his honor by Atanasio Pantaleon, is found in that author's works. Lucena died in Madrid in 1650.

## MENESES OSORIO.

Foremost among the followers of Murillo must be reckoned FRANCISCO MENESES OSORIO, who was born about 1630, and died in Seville about 1705. He was a member of the Academy of Seville, from 1666 to 1673, and in 1668-9 was honored with the office of Mayordomo. It is quite probable that he received his instruction in painting from Murillo. At all events he was greatly esteemed by that artist, and was employed to assist in some of his most important works, notably the paintings in the church of the Capuchins at Cadiz. Of the five pictures composing the retable of the high altar in that church, Murillo had executed at the time of his death only part of the large central one, the *Marriage of St. Catherine*. This was finished by Meneses, who also executed the four lateral paintings after the designs of Murillo. The subjects of these are: *The Guardian Angel*; *St. Michael*; *St. Francis* with a crucifix; and *St. Joseph with the Infant Jesus*. See *ante*, page 221, No. 264.

There is nothing by this artist in the galleries at Madrid, but in the south of Spain his works are easily found. Cadiz offers some of

them, the best of which, and a favorable specimen of his genius, is the *Death of a Hermit*, in the Museum of that city. A group on the left, in which the Virgin appears on clouds to the dying man, accompanied by the Magdalen, St. Catherine, and a choir of angels, might easily pass for the work of Murillo himself, so perfect is the imitation of his style. *The Last Judgment*, in the same gallery, a more ambitious, but a less pleasing performance, was, until recently, ascribed to Nicholas Poussin. There is a large painting in the Church of La Merced, at Cadiz, representing the *Virgin appearing to St. Cayetano*, who holds the infant Jesus in his arms with transport. The composition and the head of the Saint are supposed to be by Murillo, the remainder having been executed after Murillo's death, by Meneses.

In Seville, where he studied, labored and died, there have been in times past many of his works, but very few are now to be found. The Museum has but one, depicting the *Institution of the Third Order of St. Francis*, an important work, containing many figures of monks, and some excellent heads and draperies. In the palace of San Telmo, belonging to the Duke of Montpensier, may be seen two *Fish and Game Pieces*, and, what is more important, an admirable *Christ Praying in the Garden of Olives*. This painting offers a striking resemblance in feeling and execution to that in the Louvre, attributed to Murillo, representing the same subject. One cannot help thinking the two pictures are by the same artist. See *ante*, page 196, No. 195.

Meneses was the favorite assistant of Murillo, the most capable of his disciples, and the one who most faithfully reproduced the charm of his master's style, and the harmony of his coloring. He lived a long and doubtless a laborious life. That we have so few specimens of his skill may be due to the fact that he sunk his own individuality in that of his teacher, and that many of his works pass under the name of the greater artist.

The following pictures are mentioned by Amador de los Rios, but the collections referred to have been either wholly dispersed or greatly diminished since his account was published:

The gallery of Don Aniceto Bravo,

which has entirely disappeared, could once show no less than sixteen specimens by this master. Among them were: *St. Clara*; *St. Isabel*; a *Conception*; the *Virgen de Belem*; *St. Thomas*; *St. John Baptist*; a portrait of the *Vener-*

*able Contreras*; the *Virgen del Carmen*, with the infant Jesus in her arms; another *Virgen del Carmen*, oblong, with a number of Carmelite monks and nuns; a third *Virgen del Carmen*, with two figures at her feet imploring grace and protection; and a *Holy Family*, signed and dated 1699.

Don José Saenz possessed several paintings, the best of which were *St. Joseph* with the infant Jesus in his arms; and *St. Rose* praying before the infant Saviour.

Don José Lerdo de Tejada had a *Crucifix*.

Don José Larrazabal, Vice-Consul of France at Seville, possessed a *St. Joseph*, life-size.

Don José Maria Suarez de Urbina had a *St. Rosalie*; and a *Magdalen*.

The gallery of Dean Lopez Cepero contained a half-length picture of *St. Augustin*, habited as a monk.

Don Pedro Garcia de Leaniz had a work representing *Doctors and Patriarchs adoring the Holy Sacrament*; *St. Anne Teaching the Virgin*; and a bust of *St. Rose*.

Cean Bermudez mentions only the following paintings by Meneses: *Elijah ministered to by an Angel*; *St. Philip*

*Neri adoring the Virgin*; also some "*Niños*" which were thought to be his best works; and a *Conception* which was greatly admired when the artist exhibited it before the Academy of Seville in 1666. All these works have disappeared.

There have been the following sales of paintings by Meneses:

Aguado sale, 1843. No. 118. *Presentation of the Virgin* in the temple, thirteen figures. 1.40×2.27. 355 f. No. 119. *The Repose in Egypt*; the Virgin offers water in a shell to the Child; four figures. 1.38×2.19. 505 f. No. 120. *Christ on the Cross*. 1.29×.97. 115 f. No. 121. *St. Francis in the Desert*; an angel supplies him with water to quench his thirst. 1.75×1.15. 350 f. No. 121. *St. Peter*, and No. 122. *St. Paul*; companions. .97×1.20. 350 f.

Soult sale. No. 83. *The Virgin*, crowned, and bearing a sceptre, appears to a Saint, accompanied by angels. 1.68×2.10. 300 f.

Rayneval sale. *The Annunciation*, 12 figures; and *The Flight*.

Thomas Purves sale. *The Annunciation*, with angels. £8 8s., to Rutley.

Dr. Rinecker, of Würzburg, had a *St. Sebastian*, assisted by two women. The collection was sold in 1868.

## TOBAR.

DON ALONSO MIGUEL DE TOBAR was born in the year 1678 at Higuera, near Aracena, whence, at an early age, he removed to Seville, and placed himself under the instruction of Juan Antonio Fajardo, a painter of but little merit. He afterwards thought to improve his style by copying the works of Murillo, which he did with such exactness that he became the most noted of all the imitators of that master. The success he achieved in this line was such that he made for himself a greater name than he has acquired by inde-

pendent work, although we have seen paintings by his hand that show him to have possessed qualities that would enable him to take a high rank as an original artist.

Some time before 1720 he became a Familiar of the Holy Office, and in that year he executed for the Cathedral of Seville his most famous picture, called *Nuestra Señora del Consuelo*, which procured for him the favor of Philip V., who visited Seville in 1629, and who appointed him Court Painter on the death of Teodoro Ardemans in that year. On receiving this appointment, Tobar removed to Madrid, where he occupied himself chiefly in portraiture until his death in 1758. Tobar was one of the most perfect of all the disciples or copyists of Murillo, whose free-handling and warm, harmonious coloring he imitated closely. Probably much of the work he executed during his long life passes under the name of his great exemplar.

The painting in the Seville Cathedral is considered his masterpiece, and shows that if he had not preferred to spend his time in copying, and in portraiture, he might have excelled in a different branch of art. It represents the *Virgin of Consolation*, enthroned, with the infant Saviour in her arms, and St. Francis of Assisi, and St. Antony of Padua standing on either side. In the foreground is a surpliced priest, kneeling. This picture, of which all the figures are the size of life, and at full length, bears the signature, *D Alonso Miguel de Tobar, Familiar del Sto. Oficio fec. à 1720.*

The only original paintings by his hand in any public gallery in Spain are a *Virgin and Child*; and the *Virgin appearing to St. Francis*, in the Academy of San Fernando. There are, however, some excellent copies after Murillo. One, of the *Virgen de la Faja*, in the Museum at Cadiz, is an excellent specimen of his talent as a copyist. There are also in the Church of S. Isidoro at Seville, admirable copies by him, after Murillo. One is after the *Good Shepherd*, belonging to Baron Rothschild (*ante*, page 185, No. 167), the other is after the *Infant St. John* in the National Gallery at London (*ante*, page 245, No. 322). In the Museo del Prado is an important copy by him of the *Portrait of Murillo*, probably made after the one belonging to Earl Spencer (No. 464a).

The Museo del Prado contains a picture formerly attributed to Tobar, representing the *Virgin as the Good Shepherdess*. She is seated on a rock feeding some lambs with roses; above are grouped a number of angels, and in the background, a stray sheep, rescued by an angel from the pursuit of a dragon. This composition was considered worthy of being engraved as the work of Tobar, in the *Colección Litografica*, and of being etched by Mrs. Jameson in *Legends of the Madonna*, but it has lately been restored to German Llorente.

The gallery of the Duke of Montpensier at Seville has a very fine copy of the *St. Thomas of Villanueva*, dividing his clothes among some poor children in the street, after the original by Murillo in the possession of Lord Ashburton. The copy is either by Tobar or by Villavicencio, probably the former.

In the Museum at Berlin we may see a *St. Joseph*, holding in his arms the infant Jesus, who, seizing the drapery, looks towards his father with respect and affection; painted in an oval border. The picture was purchased at the sale of Marshal Soult for 1,150 francs.

The Hermitage contains a half-length figure of *A Boy*, crowned with vines, seated on a marble balustrade, blowing soap bubbles.

Mr. McClellan formerly had a *St. Joseph with the Infant Jesus*. The collection was presented by its owner to the city of Glasgow, and the picture may now be looked for in the Museum of that city.

A *Portrait of Murillo*, attributed to Tobar, is in the collection of the late Sir William Stirling-Maxwell at Keir.

A *Monk Praying*, in the Museum at Nancy, is attributed to Tobar, but it seems rather to resemble the manner of German Llorente.

The gallery belonging to the heirs of the Infant Don Sebastian, which was in 1881 transferred temporarily to the Museum at Pau, contains a picture of the *Virgin in Contemplation*, and a portrait of a *Spanish Infanta*. There is also a portrait of *Olivares* (?), who died thirty-three years before Tobar was born.

The following paintings by Tobar formerly existed in different private collections in Seville:

In the gallery of Don Aniceto Bravo was a *St. Francis de Paul*, life-size, which has often been mistaken for a work of

Murillo; two pictures of the *Conception*, one of them the size of life, with twenty-two cherubs ingeniously disposed; and a *Virgen del Rosario*, in which the Virgin is seated on clouds, with the child in her lap, supported by a group of graceful cherubs.

Among the eighteen hundred pictures, chiefly of the school of Seville, formerly in the possession of Don José Saenz, was a *Mater Dolorosa*; *St. Michael* vanquishing Lucifer with his flaming sword; and the *Apotheosis of St. Gertrudis*.

Don José Larrazabal had *St. John* in the desert comforted by angels.

Don José Olmedo had a *Conception* with angels, less than life-size; somewhat injured by restorers.

Cean Bermudez mentions two pictures by Tobar, both of which are now lost:—a portrait of *Cardinal de Molina*, and a copy executed for the Church of Santa Maria la Blanca at Seville, of the *Holy Family and St. John*, by Murillo. See *ante*, page 177, No. 147.

The following sales of paintings by Tobar have taken place:

Aguado sale. No. 130 and No. 131. Two pendants. In one the *Infant Jesus* is upborne by angels; in the other, the *Virgin*, kneeling on a crescent, is carried to heaven by angels; both in medallions formed of garlands of flowers. 1.02×.82. 1,360 francs.

Louis Philippe sale. No. 25. *St. John Baptist*. 1.70×1.24. £10.

Baron Faviers sale, Paris, 1837. *A Virgin and Child*, in the style of Murillo. 455 f.

Colonel Hugh Baillie sale, 1858. *St. Joseph* in a red garment, with a lily branch in his hand, watches intently the infant Jesus, who has pricked his finger with a thorn from the crown that is on his lap.

Thomas Purves sale, 1849. *Glorification of the Virgin*, with St. Dominic and St. Joseph. £15 5s.

Dr. Rinecker had a *Virgin and Child*, surrounded by angels.

## VILLAVICENCIO.

DON PEDRO NUÑEZ DE VILLAVICENCIO was a native of Seville, where he was born in 1635. His family was illustrious, and so numerous that Charles II. was accustomed to say, it was a nation, not a family. He took lessons in painting from Murillo, probably more for diversion than as a serious occupation. The duties required of him as a Knight of the Order of St. John of Jerusalem having called him to Malta, he there became acquainted with Matias Preti, *Il Calabrese*, who was also a member of the Order of St. John, and under him Don Pedro continued his studies, perfecting himself chiefly in *claro oscuro*. He seems to have had from the first a faculty for imitation, for we find that among his remarkable productions at Malta was a *Magdalen* that was taken for the work of his master, Preti.

Returning to Seville, Don Pedro resumed his studies under Murillo, who treated him not as a pupil, but as a friend. These two artists labored together in the establishment of the Academy of Seville in 1660, and continued to live in the strictest intimacy until the death of Murillo, who is said to have died in his pupil's arms. The last act of the dying painter was to appoint Villavicencio one of the executors of his will. Soon after the death of his master and friend, Don Pedro took up his residence in Madrid, where he acquired the favor of Charles II. by presenting him with the picture of *Boys Playing Dice*, which the King sent to the Palace of Zarzuela, but which is now in the Museo del Prado. Don Pedro also presented a picture about the same time to the Count of Monterey, a noted patron of the arts. Villavicencio died in Seville in the year 1700.

Palomino mentions a portrait of the *Cardinal Ambrosio Spinola*, which has been engraved, and Cean Bermudez notes four pictures representing passages in the life of the *Virgin*, which were, up to the time of the French invasion, in the choir of the Convent of the Carmen Calzado at Seville.

Villavicencio was probably more of an amateur than an artist, and the only pictures in which we are able to trace the style of Murillo are representations of peasant boys and scenes of familiar life. In these he showed great facility. He is commonly reputed to have excelled in portraits, but we know of none except two of *Cardinal Spinola*, formerly in private collections in Seville. Don José de Madrazo says he has never seen a portrait by his hand. The fame he has enjoyed is chiefly that reflected on him as a friend and pupil of Murillo. His best work is the *Boys Playing Dice*, above referred to, now in the Museo del Prado. Six ragged urchins are grouped together on the right of the composition, two of whom are playing dice on a cloak spread on the ground before them. The game is watched by two other boys, while two roguish fellows are slyly abstracting the stakes. On the left is a girl holding a rose, and a child with a piece of bread; other figures in the background.\*

\* The picture is engraved in the *Colección Litográfica*, and photographed by Laurent.

A picture in the Hermitage, attributed to Villavicencio, represents *Two Boys Playing Dice*. It is a repetition of a picture in the Academy at Vienna, ascribed to Murillo. (See Murillo Catalogue, No. 441.)

To this artist should also, we think, be attributed the painting in the Munich Gallery of *Four Boys Playing Cards*, the coloring of which does not resemble that of Murillo as seen in the other pictures of the beggar boys in the same gallery. (See Murillo Catalogue, No. 455.)

In a small picture in the Cadiz Museum, *St. Gregory the Great, St. Ambrose*, and some of the Fathers of the Church are discussing the doctrine of St. Ambrose in the presence of the Eternal Father, the Son and the Virgin.

The Gallery at Pesth contains a *Boy with Two Dogs*.

Don Aniceto Bravo formerly had the following pictures by Villavicencio: *St. Raphael*, full length; the *Death of St. Joseph*, noticeable for its excellent heads, its rich draperies, and especially for the figure of the Virgin; a portrait of *Cardinal Ambrosio Ignacio Spinola*; the *Virgin of the Rosary* holding the Child in her lap; a *Virgen de Belem*, with the Child in her arms, and several angels in a glory above; and a *Virgin of the Conception*, sustained in the air by a group of angels.

Don Pedro Garcia had a *St. Bernard adoring the Virgin*; *The Infant Jesus and St. John*; *St. Theresa* in ecstasy; and a *Flight into Egypt*.

Don José Larrazabal had an admirable portrait of *Cardinal Spinola*.

Don Francisco Romeo de Balmaseda had *St. Raphael*; and a *Niño à la Espina*.

The following paintings have been sold:

Lord Northwick sale, 1859. No.

1725. *The Holy Family*, with angels. £11 11s., to J. S. W. S. Erle-Drax.

There was once at Alton Towers a *Holy Family*, in which Joseph is caressing the Infant Jesus, while the Virgin is occupied in sewing.

Thomas Purves sale. *The Nativity*. The Virgin kneeling in the centre, with the Child lying on a white sheet before her; on the right and left various shepherds and shepherdesses bringing offerings. £11 os. 6d., to Rutley.

Aguado sale. No. 154. *Adoration of the Magi*. One of the Kings kisses the foot of the Child. 16 figures. 1.11×1.57. 500 f. No. 155. *Repose in Egypt*; angels bring fruit to the Child; 11 figures; companion to the above. 599 f. No. 156. *Mater Dolorosa*, in an oval medallion. 2.00×.80. 440 f.

Rayneval sale, 1838. *Landscape*, with a figure of a monk in a white robe.

Lopez Cepero sale. The *Virgin* seated, holding the Child standing in her lap. 1.10×.80. About 400 f.

## MARQUEZ.

ESTÉBAN MARQUEZ was born, somewhere about the year 1655, in Estremadura, but studied painting in Seville, under his uncle, Fernando Marquez Joya, who was of the school of Murillo. On the death of his master, about 1672, Estéban, who was still a boy, was employed by a shopkeeper in the Feria to paint pictures for the American market, as Murillo is said to have once done. This situation he soon lost for incompetency, and he returned discouraged to his native village, where he tarried but a short time, when he was again driven by want to seek his fortunes in Seville. This time he applied himself to his art with so much diligence and resolution that he soon became expert, chiefly, however, as a copyist and imitator of Murillo. He died in Seville in 1720.

Stirling thinks that he, with Meneses Osorio, and Tobar, produced among them more than half the works which pass under the name of Murillo, an estimate which we think exaggerated. It is nevertheless true that these three artists were the best of the simulators of Murillo's style, and that many of their works have formerly passed, and some still pass, under his name.

Cean Bermudez mentions a picture painted by him for the convent of the Terceros at Seville, the subject of which he does not name.

For the Trinitarios Descalzos, in that city, he executed the *Ascension of Our Lord*, containing some heads of the Apostles, in which he displayed great freedom and skill. With the assistance of Juan Simon Gutierrez, he painted for the same church eight works representing passages in the *Life of the Virgin*. These were in 1810 taken to England, and sold at Christie's as originals by Murillo. (See Murillo Catalogue, No. 54a.) There were also some paintings by him in the Convent of Agustin Recoletos, among them one in which the Saviour appears to St. Peter on the shore of the sea.

He painted the fourteen full-length, life-size figures of *Christ*, the *Virgin*, and the *Twelve Disciples*, on the columns of the Church of the Hospital del Sangre. They contain some good heads, full of dignity and character.

The Seville Museum contains three paintings by him, one of which is *St. Joseph with the Infant Saviour.*\* The other two, *St. Augustin with Jesus and the Virgin*, and *St. Augustin with the Infant Saviour*, may be among the paintings executed for the Augustin Convent.

In the Cathedral at Cadiz is a *St. Joseph* with the lily branch, holding the Child Jesus by the hand.

A *Christ with the Woman of Samaria* was formerly in the possession of Don Pedro Garcia de Leaniz.

### MARQUEZ JOYA.

FERNANDO MARQUEZ JOYA, a painter of Seville, was an uncle and the master of Estéban Marquez. A portrait of *Cardinal Spinola*, painted by him in 1649, was engraved by Van der Gowen at Amsterdam. In 1668 he became a member of the Academy of Seville, and retained his connexion with that body, contributing his share towards its expenses until 1672, when he is supposed to have died. He followed the manner of Murillo, but so few of his works are known that it is difficult to speak confidently concerning them.

In the Aguado sale, No. 117 was a portrait by Marquez Joya, of a Young Artist in a black costume, with long hair falling on his shoulders, holding a crayon in his right hand and a drawing before him. 1.00×.78. 80 francs.

### GOMEZ.

SEBASTIAN GOMEZ, *El Mulato de Murillo*, was of mixed blood, and born in servitude, like Juan Pareja, the slave of Velazquez. What we know of Murillo's father, and of his own straightened circumstances in youth, make it probable that Gomez came into his master's possession by purchase after Murillo's marriage in 1648. As a slave,

\* This picture has been photographed by J. Laurent, No. 1117.

Gomez was employed in servile occupations, and in grinding colors, and cleaning the pencils that he afterwards became expert in handling. There is a tradition that he first made his talents known by completing a head of the Virgin which his master had sketched and left unfinished on the easel.

Both master and slave are supposed to have died in the same year, 1682, although it would appear by some papers of the Conde del Aguila, preserved in the municipal archives of Seville, that Gomez was living as late as 1730.

The style of *El Mulato* resembled that of his master, but he had the fatal defect, common to all the followers of the School of Seville, an inaptitude for drawing.

Care should be taken not to confound this artist with another Sebastian Gomez, who was a native of Granada, and a follower of the school of Alonso Cano.

Cean Bermudez notices by Gomez a beautiful *Virgin and Child* in the Church of the Mercenarios Descalzos at Seville; a *Christ at the Column*, with St. Peter kneeling at his feet; and *St. Joseph and St. Anne*; the last two works in the Capuchin Convent. All these have disappeared.

A good specimen of his style is a full-length, life-size picture representing the *Holy Family* in a chamber in the house of Joseph, still to be seen in the Contaduria of the Cathedral at Seville. A *Conception*, with a group of angels, in the Museum at Seville, has a strong resemblance to the manner of Murillo, especially in the coloring.\*

There is in the Hermitage a half-length figure of *St. Francis of Assisi* looking up, holding a cross in his hands which are marked with the stigmata and joined on his breast. The picture was purchased at the sale of Marshal Soult for 135 francs.

There are but few pictures of this artist known, and it is probable that most of his life was spent in servile labors.

The following paintings by Sebastian Gomez, *el Mulato*, have been sold: length, with his hands crossed on his breast, looking down towards a cross; a skull before him. .62×.82. 170 f. No. Soult sale. No. 79. *St. Francis*, half-

\* Photographed by J. Laurent, No. 1114.

81. Bust of a *Young Man*, with long hair falling on his cheeks, wearing a mantle. .59×.46. 300 f. No. 82. *A Saint*, with bare head, inclined forwards, his hair falling on his shoulders; wearing a mantle. .80×.60. 600 f.

Aguado sale. No. 217. *The Virgin*, seated on clouds, with angels beneath and around her, supporting her Son who

stands in her lap, both holding a rosary. 2.20×1.10. 860 f. No. 218. *The Magi adoring the Infant Jesus*, whom the Virgin holds in her lap; a young slave bears the end of the yellow mantle of one of the worshippers; 8 figures. .28×.30. 102 f. This picture afterwards belonged to M. Fumaroli, whose collection was sold at Paris, Dec. 16, 1843.

### ANTOLINEZ Y SARABIA.

DON FRANCISCO ANTOLINEZ Y SARABIA was a native of Seville, where he was born in 1644. He was destined for the Bar, but having a natural taste for art, which was strengthened by his relationship to Don José Antolinez, his uncle, he gave to painting as an amusement the time he should have devoted to the law as a duty. He became a follower of Murillo and was a co-worker with him in the Academy of Seville until 1672, when he left his native city to seek his fortunes in Madrid under the patronage of his uncle, who had preceded him to the capital. His plans were changed by the death of this relative in 1676, when he turned his attention again to the law, which he attempted to mingle with politics. But this experiment was a failure, for although he procured himself to be chosen Alcalde for several towns, yet his eccentric, unmanageable disposition constantly barred the way to success. Returning to Seville, he again sought to establish himself as an advocate; but his infirmity of temper still thwarted his efforts, and he was forced to use his pencil to gain a livelihood, which, however, he did in secret, as he preferred throughout his life to be considered the man of letters, which he was not, rather than the artist, which he might aspire to be. His wife having died, he determined to take orders, and to that end again repaired to Madrid, where he died in the year 1700, without having accomplished his latest desire.

Don Francisco imitated Murillo, especially in the grace and freshness of his coloring, and he succeeded better in drawing than most of the disciples of that artist. His pictures are usually small,

and chiefly landscapes, into which are introduced scenes in the life of the Virgin, Saints, or Patriarchs.

Palomino, who gives the name of this artist as Don Francisco Ochoa y Antolinez, says he saw a small painting by him, about eleven inches in height, which he valued at 100 pesos, thinking it to be by the hand of Murillo. The subject was *The Virgin in Egypt*, assisting some pious women to wash and care for the clothing of the Infant Jesus. He adds that Antolinez was accustomed to paint six, eight, or ten pictures in a series, of a vara or less in size; also excellent small portraits, one of which, that of his daughter, was worthy to be compared with the best in its line.

This artist is often confounded with his uncle, José, an error into which the writer of the life in Blanc, *Peintres*, has fallen, especially in his list of the painter's works.

A good specimen of the manner of this artist is a *Nativity* in the Cathedral at Seville.

The Duke of Montpensier has in the Palace of San Telmo two small companion pictures, a *St. Joseph with the Infant Jesus*; and *St. Joseph Dreaming*.

Five sketches are to be seen in the Museo Nacional at Madrid, which were formerly in the Church of S. Felipe in that city. They represent the *Purification of the Virgin*; the *Adoration*; the *Flight into Egypt*; the *Annunciation*; and the *Marriage of the Virgin*.

Don Aniceto Bravo formerly possessed ten landscapes, and Don José Lerdo de Tejada had six small pictures representing passages in the Old and New Testament. £5 5s. No. 157. *St. Joseph and the Infant Jesus*, in a landscape. .39.5×1.53. £9 19s. 6d.

Soult sale. No. 93. *The Virgin*, seated on a balustrade, wearing a veil that falls to her waist, regards tenderly the Infant Saviour who lies on her lap. 1.50×1.07. 2605 f., to Collot. No. 94. A *Pastoral Landscape*, with an aqueduct, a man and a woman on horseback, and a flock of sheep. 700 f.

No. 95. A *Pastoral Landscape*, with a girl leading a child towards a shepherd who is guarding three sheep. 1.06×1.30. 510 f., (to Cte. Duchatel ?). Louis Philippe sale. No. 423. *The Baptism of Christ*. 1.64×1.05. £10 10s. No. 424. *The Assumption of the Virgin*. 1.40×1.04. £10 10s.

Standish sale. *The Angel appearing to St. Joseph*, in a landscape. .39.5×1.53.

## IRIARTE.

IGNACIO IRIARTE was born in 1620 at Azcoita, in Guipuzcoa, where he obtained his first instruction in painting from some provincial teacher. In 1642 he went to Seville and placed himself under the tuition of Herrera the elder, who thirty years before had counted Velazquez among his scholars. It was from Herrera that Iriarte obtained his knowledge of coloring, although his manner in after years did not so much resemble Herrera's as that of the prevailing school of Seville. Finding that he had no capacity for drawing, Iriarte wisely abjured figures and devoted himself exclusively to landscapes, in which he attained such excellence that Murillo said Ignacio made landscapes by divine inspiration.

In 1646 Iriarte married, at Aracena, Doña Francisca de Chaves; but she soon died, and in 1649 he took to himself another wife, Doña Maria Escobar. He interested himself in the founding of the Academy of Seville, and became its first Secretary, an office which he again filled from 1667 to 1669, after which date we do not find his name among the members of that body. He died at Seville in 1685.

Though often mentioned in connection with Murillo, Iriarte cannot be considered either a pupil or an imitator of that master. He does not appear to have attempted religious or figure pieces, and the only reason for naming him as one of the school of Murillo is found in the story told by Palomino. Murillo, he says, having been chosen by the Marqués de Villa-Manrique to paint a series of large paintings containing scenes in the life of David, wished to have the landscapes painted by Iriarte, who excelled in that branch of art. A dispute having arisen as to which should first perform his part of the work, Murillo ended it by taking it upon himself to paint the pictures without assistance. Stirling suggests that it may have been this quarrel that caused Iriarte to withdraw from the Academy. In that case, the pictures referred to were executed about 1670. (See Murillo Catalogue, No. 10.)

The landscapes of this artist, although warm and harmonious in coloring, are affected and artificial in composition, and fail to justify

the title of the *Spanish Claude*, which has sometimes been bestowed upon him.

His works are not rare. Four landscapes are in the Museo del Prado, and one in the Hermitage.

Don Julian Williams formerly had four landscapes by Iriarte, one of which passed into the possession of the late Sir Frederick Roe, and was in his house in London. It contains a ruined castle at the foot of wooded hills, with a waterfall and sheep in the foreground.

Dean Lopez Cepero possessed six landscapes by Iriarte, one of them a *View of Seville, from Triana.*

Don Jorge Diez Martinez had no less than twelve landscapes. A landscape belonged to Don José de Madrazo, and seven others to Don José Arasbla, formerly Consul of France at Seville.

The following pictures by Iriarte have appeared in sales :

Louis Philippe sale. No. 30. *A Landscape, with the Ladder of Jacob.* .38×.60.

.£6 10s. No. 31. *Fruits and Flowers.*  
.97×.74. £10 10s.

Standish sale. No. 63. *Fruits.* .57×  
.73. £1 5s.

G. A. Hoskins sale, 1864. *A View of the Guadalquivir, with a posada and travellers in a wood.* Exhibited at Manchester. £11 6s., to Kibble.

Thomas Purves sale, 1849. *A Landscape.* £10 10s.

Comte Rayneval sale, 1838. *Four Landscapes.*

## ANTONIO DEL CASTILLO.

ANTONIO DEL CASTILLO Y SAAVEDRA, a native of Cordova, was born in 1603, of an illustrious and artistic family. He was a son of a distinguished artist, Agustin Castillo, and nephew of Juan del Castillo, the first instructor of Murillo. Agustin, the father, having died in 1626, the son repaired to Seville and placed himself under the tuition of Zurbaran. After completing his studies, he returned to Cordova, where he at once took a high rank in his profession, and the remainder of his days were passed in his native city, whose cathedral and churches he adorned with frescoes and paintings in oil, mostly of religious subjects. He also occupied himself in giving lessons in painting to such pupils as chose to resort to him for instruction.

Among his scholars was Juan Alfaro y Gamez, who, after leaving Cordova, completed his studies with Velazquez. Concerning this

man a story is told which has become a classic in the history of Spanish art. After finishing his studies in Madrid, Alfaro returned to Cordova, puffed up with the idea of his own powers. He was soon employed to paint some pictures for the Convent of San Francisco, in executing which he eked out his own poverty of invention by copying from some engravings after works by the Italian masters, and these paltry things he signed conspicuously, *Alfaro pinxit*. Castillo was piqued with the young man's conceit, and, wishing to give him a lesson, he obtained a commission to make a painting of the *Baptism of St. Francis* for the same convent, which, when finished, he simply signed, *Non pinxit Alfaro*.

Antonio enjoyed a high reputation in his lifetime, and it had not entirely died away when Palomino wrote, for that heavy author employs almost as many words to describe this artist and his works as he gives to Murillo. Both he and Cean supply us with long lists of Castillo's pictures, but nearly all of them have disappeared.

While alive to the vanity of others, Castillo was not himself destitute of that comfortable quality. In 1666, full of honor, and confident in himself, he resolved to revisit Seville, where he had not been since he left that city as a youth. The fame of Murillo had reached him, but the Cordovan Themistocles lost no sleep on account of the victories of the Sevillian Miltiades. Incredulous as to the reports he had received, and secure in the belief that he was himself the foremost painter of Spain, he thought to display his powers in the Andalusian capital. The artists there received him with the courtesy and respect due to his years and recognized position, and in due time they led him to see the wonderful paintings which Murillo, twenty years before, had painted for the small cloister of the Convent of San Francisco. When he came into their presence he was astonished, and could not tear himself from the spot, nor would he believe them to be the works of Murillo. Again, he was taken to the Cathedral, and shown the St. Isidoro, the St. Leandro, and the St. Antony with the Infant Jesus, in the Baptistry, when, carried away by his enthusiasm, he exclaimed, "Ya murió Castillo. Can it be possible that Murillo, the pupil of my uncle, is the author of so much grace and beauty?"

He returned to Cordova overcome with chagrin, and, full of the recollections of Murillo, he painted in the style of that master a picture of *San Francisco*, which Cean Bermudez considered his masterpiece. Shortly after completing this work he took to his bed, and died the following year, 1667, of disappointment and melancholy.

It is unnecessary for the purposes of this work to give a list of the paintings by Castillo, as they are not likely to be of special interest to the student of the school of Seville.

### GERMAN DE LLORENTE.

DON BERNARDO GERMAN DE LLORENTE was born in Seville in 1685, and died in that city in 1757. He received his education as an artist from Cristobal Lopez, a *Pintor de la Feria*, one who gained his living, as Murillo is said to have done, by painting canvases for the India traders, the seat of whose commerce was Seville. From this man Bernardo learned the use of his brushes, and how to imitate the coloring of Murillo.

A capuchin monk, Frey Isidoro of Seville, at that time created a furore in Andalusia by his description of the Virgin as a shepherdess. Llorente made some reputation by depicting her in that manner on canvas, whence he received the appellation of *El Pintor de las Pastoras*. One of his representations of this subject was executed as a missionary banner for Frey Isidoro. A repetition of this picture is in the Museo del Prado, where it was formerly ascribed to Tobar, and it is lithographed as a work of his in the *Colección Litográfica*. There is also an etching of it by Mrs. Jameson in the *Legends of the Madonna*. In the revision of the Catalogue of the Madrid Gallery the painting was restored to Llorente. Don Valentín Carderera had a small repetition, with some variations in the figures of the angels. The subject is the Virgin seated on a rock in a landscape, feeding with roses some sheep which are grouped around her.

When Philip V. and Queen Isabel Farnese were in Seville in 1729, Llorente painted a portrait of their son, the infant Don Felipe, which

gave such satisfaction that the artist was rewarded with a series of engravings by Audran, after Lebrun, representing the Battles of Alexander. He might at that time have received an appointment as Court Painter if he had desired, but his gloomy spirit did not accord with the gay scenes of the court, and he preferred to pass his days with the friars of Seville. His fame, however, had travelled beyond his native city, and on the organization of the Academy of San Fernando he was made an honorary member.

Llorente was a tolerable imitator of Murillo, but his coloring, though luminous, lacked harmony, his touch was heavy and constrained, his shadows thick, and he lacked the grace and accuracy of drawing that characterized his great exemplar. The use of bitumen in his colors has blackened and destroyed the quality of many of his works.

Cean Bermudez gives a brief list of his paintings, all of which have now disappeared. He also says that many were to be seen in private houses in Seville, and many have been exported as originals by Murillo.

The Duke of Montpensier has a small *St. Rosalia*.

At the sale of Marshal Soult, No. 98, and holding a palm and a sword, .62×.49, *St. Catharine*, crowned, richly dressed, sold for 100 francs.

## RUBIRA.

DON JOSEF DE RUBIRA, a son of Andres de Rubira, a painter, was born in Seville in 1747. He devoted himself to copying the works of Murillo, which he did with great exactness. There was formerly in the possession of Don Francisco de Bruna a copy by Rubira of the picture by Murillo, now in the National Gallery at London, called the *Pedroso Holy Family*. Cean Bermudez says this copy might have been taken for an original.

Not meeting with the success he hoped for in painting, Rubira abandoned this profession and took to sculpture, in which he was

equally unsuccessful. He then engaged in the manufacture of coaches, which trade he carried on until he died in 1787.

### ESCOBAR.

ALONSO DE ESCOBAR is mentioned by Cean Bermudez as an imitator of the style of Murillo, who lived at Seville at the end of the seventeenth century. A good picture by his hand, representing an apparition of the *Virgin and Child*, was in the choir of the Convent of La Merced Calzada, in that city.

### GUTIERREZ.

One of the most fertile and most successful of the copyists of Murillo was JUAN SIMON GUTIERREZ, a native of Seville, and a member from 1664 to 1672 of the Academy which Murillo assisted in establishing in that city. The date of his birth and that of his death are unknown, but he is believed to have died in the early part of the eighteenth century, leaving behind him but few pictures that bear his name, but many that pass under the name of his master.

Cean Bermudez mentions four paintings by him. His masterpiece was a half-length of the *Virgin with the Child* in her arms, in the Convent of La Regina Angelorum, which resembled a work of Murillo; the *Virgin of the Rosary*, with the Child, supported on a throne of angels, in the cathedral of his native city; the *Saviour* taking leave of his mother when he was about to undergo his suffering on Calvary; and a picture in the Convent of the Terceros, the subject of which is not given.

In the Museum at Seville may now be seen four important specimens of his handiwork, brought, on the suppression of the religious houses, from the Convent of S. Pablo. They are semi-circular in form and represent passages in the life of *St. Dominic*. In one of them, the Saint is making confession of his sins to Christ. In

another, he is visited in his last illness by the Saviour and the Virgin. In the third, the death of the Saint is portrayed. The first two are the best, and are very creditable works.\*

In the Royal Institution at Liverpool is a picture representing the *Ecstasy of St. Francis.*

The Church of Nuestro Señora de la O. at Seville had once a painting of *Jesus, Mary, and Joseph.*

Don Aniceto Bravo possessed in his gallery twelve works by Gutierrez. They were half-length figures, one and a half varas in height and three-quarters of a vara in breadth, and represented *The Virgen de Belem, or de la Manzana*, with

an apple, the figures half-length, life size; *St. Louis of France*; *St. Francis de Paul*; *St. James* as a pilgrim; *St. John the Evangelist*; *St. Sebastian*; *St. Roch*; *St. Andrew*; *St. Peter*; *St. Joseph*; *St. Joaquin*; and *St. Anna*. They were all brought, during the occupation of Seville by the French in 1811, from the Convent of La Assumpcion.

## PEREZ.

ANDRES PEREZ, a son of Francisco Perez de Pineda, was born in Seville in 1660, and died in that city in 1727. His father was, from 1664 to 1673, a member of the Academy of Seville and contributed his share towards its expenses. Andres received his instruction in art from his father, and both were counted among the followers of the school of Murillo.

The works of Francisco are rarely to be met with, but those of Andres are sufficiently abundant in Seville. Six paintings by him are in the Museum of that city. The subjects are: *St. Augustin* and *St. John Chrysostom*, wearing bishop's robes, and seen at full length, standing. These two are companions, about fourteen inches high. The others are *Christ Crowned with Thorns*; *St. Jerome*; *St. Vincent Ferrers*; and *St. Ambrose*.†

\* When the writer first visited Seville there were three hundred and seventy-three pictures in the Museum; there are now, as appears by the last catalogue, only one hundred and eighty-seven. Doubtless those that have been removed are not important in themselves, but their absence is a serious loss to one who visits the gallery to study the School of Seville.

† Did not the Museum contain some years ago the *Last Judgment*, painted for the Capuchin Church, signed and dated 1713?

The following pictures by Andres Perez were formerly in Seville:

In the Church of Santa Lucia, a painting relating to the *Sacrament*.

Church of S. Miguel. The *Marriage of the Virgin*; *St. Dismas*, the good robber; *St. Joseph*; and *St. Antony of Padua*. The last two were half-length figures, surrounded by a garland of flowers.

Church of San Roman. *St. Antony* and *Santa Barbara*, both half-length.

Capuchin Church. Twelve figures of *The Apostles*, half-length.

Don Aniceto Bravo possessed a *Santa Lucia*; *Santa Marina*; *Santa Ursula*; and *Santa Barbara*; greatly esteemed for the beauty of the draperies.

Don Pedro Garcia was in possession of two small *Hilanderas*.

Don José Saenz had several pictures, among them two *Archangels*; *St. Francis* praying in the desert; and some figures of the *Apostles*. Query: were these last, the pictures formerly in the Capuchin Church?

Don José Lerdo de Tejada had *The Trinity*; and *St. Christopher*.

## GARZON.

JUAN GARZON was a disciple of Murillo, whose manner he closely imitated. He was a close friend of Meneses Osorio, and these two artists labored much together on the same canvas. His death occurred in Seville in 1729. There are but few works known by his hand. The only one the writer recalls was sold in the Aguado sale for one hundred and thirty-five francs. It represented three children in a trough, apparently praying, and may have been a fragment of a picture of St. Nicholas of Bari.

Among the other copyists or imitators of Murillo may be briefly named the following:

DON JOAQUIN JOSEF CANO, a disciple of Domingo Martinez, was at the time of his death, in the year 1784, Secretary of the School of Design in Seville. He was unrivalled in his time for his copies of the pictures of the Virgin and Child, and other subjects by Murillo.

JOSEF LOPEZ is mentioned by Cean Bermudez as a copyist of Murillo and a close follower of his master's style. He painted a *St. Felipe*, formerly in the Convent of La Merced Calzada at Seville.

MATEO GONZALES is not noticed by Cean, but Tubino gives his name as one of the followers of Murillo.

CLEMENTE DE TORRES was born in Cadiz in 1665, and studied under Valdes Leal. He was one of the best painters of his time, but most of his pictures have disappeared. A painting in fresco, representing the *Eternal Father*, is still to be seen over the arch of the great chapel of the Church of St. Philip Neri at Cadiz; and in the Cathedral of that city is a good copy of the *Immaculate Conception* by Murillo, the original of which is in the Louvre. (Catalogue, No. 29.) Cean Bermudez had some drawings by him which many judges believed to be by the hand of Murillo.

Among the most noted copyists of Murillo may be named :

JOAQUIN MANUEL FERNANDEZ CRUZADO, a native of Jerez de la Frontera, who was born December 24, 1781, and studied in the School of Fine Arts in Cadiz, where his father, Don José Fernandez, was a professor. In 1808 he went to Seville, where he spent some time in copying the works of Murillo and other artists. A copy by him of the Virgin and Child and Priests (*ante*, p. 163, No. 113,) is now in the Museum at Cadiz.

FRANCISCO GUTIERREZ was a successful copyist and imitator of Murillo in the early part of the present century.

JOAQUIN CORTES, JOSÉ GARCIA CHICANO, FRANCISCO BEJARANO, MANUEL BEJARANO, ANTONIO BEJARANO, MANUEL QUESADA, and JOSÉ ROMERO have acquired some reputation in modern times as copyists of Murillo's works.

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*Besides the works noticed in this list, there are many others containing engravings after Velazquez or Murillo, references to which may be found by consulting the index.*

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This work contains 36 engravings on steel, a frontispiece on copper, and 48 pages of text. See *ante*, page 9.

**Alabern, C.** See Madrid. Museo del Prado.

**Amador de los Rios. D. José.** Sevilla Pintoresca, ó descripcion de sus mas célebres monumentos artisticos. Teniendo presentes los apuntes de Don Juan Colom y Cloom, y ornada con ocho ó mas láminas, que representan vistas de los principales edificios, dibujadas esmeradamente por los profesores D. Joaquin Dominguez Becquer y D. Antonio Bravo. pp. 512. 8vo. Sevilla, 1844.

Contains 12 lithographs, two of which are after Murillo. A useful work by a capable and conscientious writer. It is especially valuable for its detailed account of pictures in the churches, the museum, and in the private collections of Aniceto Bravo, Lopez Cepero, Pedro Garcia, Julian Williams, José Saenz, José Lerdo de Tejada, Jorge Diez Martinez, José Larrazabal, José Maria Suarez de Urbina, and José Olmedo, nearly all of which are now dispersed.

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A work of the highest authority, but the notices are brief and unsatisfactory. The first edition, published in 1766, contains much less matter than the later one.

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A careful and scholarly account of Pacheco, containing incidentally some documents relating to Velazquez and his children.

**Aulnoy, La Comtesse D'.** Relation du Voyage d'Espagne. Édition nouvelle, revue et annotée par Mme. B. Carey. Paris, 1874. 8vo.

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— *Histoire des Peintres de toutes les Écoles. École Espagnole par MM. Charles Blanc, W. Bürger, Paul Mantz, L. Viardot, et Paul Lefort.* Folio. Paris, n. d. [1852—].

The lives of Velazquez and Murillo in this work are by M. Blanc himself. A German edition was commenced at Leipsic, with the engravings reproduced by tracing from those in the original edition. An English translation by P. Berlyn was undertaken by Cassell of London in 1852. Both these enterprises were abandoned after a few numbers had been issued.

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— Diccionario historico de los mas ilustres profesores de las Bellas Artes en Espana. Publicado por la Real Academia de S. Fernando. 6 vols. Small 8vo. Madrid, 1800.

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Bourgoing. *Nouveau Voyage en Espagne* (p. xxxiii–xxxvii).

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Palomino. *Museo Pictorico*, in Spanish (lvi–lxxii).

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[This last is a muddy mixture in which the Captain's English notes are mechanically suspended in the Spanish text, sometimes without the slightest break, by way of parenthesis, paragraph, or quotation marks, to indicate which is Ponz and which is Davies. It must, however, be admitted that the notes, although misleading, are interesting and valuable.]

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Contains lists of the pictures in the following collections:

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Blenheim,	Chatsworth,
Chiswick,	Devonshire House,
Ditchley,	Foot's Cray Place,
Hagley Park,	Hampton Court,
Houghton,	Charles Jennens,
Kensington Palace,	Paul Methuen,
Okeover,	Oxford,
Sir Gregory Page,	Lord Scarsdale,
Stow,	Wilton, etc.

**Españoles Ilustres.** Retratos de los Españoles Ilustres. Folio. Madrid, 1791.

A series of 114 portraits, published at the Calcografia Nacional, Madrid, where the prints are sold separately at 1 peseta 50c. each.

**Farfan, Fernando de la Torre.** Fiestas de la Sta. Iglesia Metropolitana y patriarcal de Sevilla, al nuevo culto del Señor Rey San Fernando. Folio. Pp. 6, 243, with 21 plates. Sevilla, 1672.

This work, published ten years before the death of Murillo, is the first printed book in which the name of the artist is mentioned. He is named five times, and is called the *Apelles sevillano, mejor Tiziano*, etc.

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**Gonzalez de Leon, Don Felix.** Noticia artistica, historica, y curiosa de todos los edificios publicos, sagrados y profanos de esta muy noble, muy leal, muy heroica e invicta Ciudad de Sevilla, y de muchas casas particulares; con todo lo que les sirve de adorno artistico, antiguedades, inscripciones y curiosidades que contienen. 2 tomes in 1 vol. 8vo. Pp. 277–400. Sevilla, 1844.

A very interesting and useful work, containing an account of Seville as it then existed, as well as a notice of all the churches destroyed or secularized, and an enumeration of the paintings and other works of art they contained.

**Gower, Lord Ronald.** The Great Historic Galleries of England. 4to. London, 1880—. In progress.

A series of photographs principally from inedited pictures.

**Grabador al Agua Fuerte, El.** Folio. Madrid, 187—.

Two volumes, containing 48 etchings each, and 35 etchings of the third volume have appeared, but the work has been discontinued and the plates transferred to the Calcografia Nacional, Madrid, where the prints are sold separately at 2 pesetas each, or half that price for the entire collection. About two-thirds of the subjects are from pictures not in the Museo del Prado. The artists are among the best in Spain, Maura, Galvan, etc.

**Grosvenor House.** A Catalogue of the pictures at . . . , with etchings from the whole collection, . . . accompanied by historical notices of the principal works. By John Young. 4to. London, 1821.

**Guia de Forasteros** de la ciudad de Sevilla, par D. J. H. D. (Herrera Davila). Sm. 8vo. Sevilla, 1832.

**Hague, The.** De voornaamste Schilderijen van het Koninklijk Kabinet te 'sGravenhage door J. Steengracht van Oostkapelle. 8vo. 100 outline plates. 'sGravenhage, 1826–30.

**Hague, The.** Les principaux tableaux du Musée Royal à la Haye, gravés au trait, avec leur description. 8vo. La Haye, 1826.

**Hazlitt, William.** Criticisms on Art, and Sketches of the Picture Galleries of England. 2 vols. 12mo. London, 1843-44.

Contains catalogues of the following galleries : National Gallery, London; Dulwich; Windsor Castle; Hampton Court; Grosvenor House; Wilton House; Earl of Pembroke; Colt Hoare, Stourhead; Earl of Radnor, Longford Castle; Marquis of Exeter, Burleigh House; Blenheim; Bodleian Library; Fitzwilliam Museum; Stafford House; Lansdowne House, and Bowood; Lord Ashburton; Bridgewater Gallery; Sackvilles, Knolle, in Kent; Apsley House; Sir R. Peel; S. Rogers; Sloane Museum.

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— Galerie Impériale de l'Ermitage, lithographiée par des artistes Français, sous la direction de M. E. Huot. Chez Gohier Des Fontaines éditeur. St. Petersburg, 1844. 120 plates issued.

— Houghton Gallery. A set of prints engraved after the most capital paintings in the collection of her Imperial Majesty the Empress of Russia, lately in the possession of the Earl of Orford, at Houghton, in Norfolk, with plans, elevations, sections, chimney-pieces, and ceilings. 2 vols. Folio. London, 1788.

— See Waagen.

**Hoskins, G. A.** Spain as It Is. 2 vols. 8vo. London, 1851.

**Houghton Gallery.** See Hermitage.

**Jameson, Anna.** Handbook to the Public Galleries of Art in and near London. 8vo. London, 1845.

— Companion to the most celebrated private galleries of art in London, containing accurate catalogues arranged alphabeti-

cally for immediate reference, each preceded by an historical and critical introduction, with a prefatory essay on art, artists, collectors, and connoisseurs. The Gallery of Her Majesty the Queen; the Bridgewater Gallery; the Grosvenor Gallery; the collection of the Marquis of Lansdowne; the collection of the Rt. Hon. Sir Robert Peel; the collection of Mr. Rogers. 8vo. London, 1844.

**Jameson, Anna.** Sacred and Legendary Art. 8vo. Third edition. London, 1857.

——— History of Our Lord. 8vo. Second edition. London, 1865.

——— Legends of the Madonna. 8vo. Fourth edition. London, 1867.

——— Legends of the Monastic Orders. 8vo. Fourth edition. London, 1867.

**Joyas de la Pintura.** See Madrid, Museo del Prado.

**Kugler, Franz.** Handbuch der Kunstgeschichte. Vierte Auflage, Bearbeitet von Wilhelm Lübke. 2 vols. 8vo. Stuttgart, 1861.

**Landon, C. P.** Annales du Musée et de l'École moderne des beaux-arts. Recueil de gravures au trait d'après les principaux ouvrages de peinture, sculpture, ou projets d'architecture. 41 vols. 8vo. Paris, 1803-27.

**Lavice, A.** Revue des Musées d'Allemagne. Catalogue Raisonné des Peintures et Sculptures exposées dans les Galeries publiques et particulières et dans les Eglises. 8vo. Paris, 1867.

——— Musées d'Angleterre. 8vo. Paris, 1867.

——— Musées de Belgique, de Hollande, et de Russie. 8vo. Paris, 1872.

——— Musées de France. 8vo. Paris, 1870.

——— Musées d'Italie. 8vo. Paris, 1862.

——— Musées d'Espagne. 8vo. Paris, 1864.

This volume contains lists, more or less complete, of the pictures, statues, etc., in the museums and churches of Barcelona, Burgos, Cadiz,

Granada, Madrid, Malaga, Saragossa, Segovia, Seville, Toledo, Valencia, and Valladolid; also in the private collections of Don Pedro de Madrazo, and M. Manzano, in Madrid; and those of Arasabla, Balmaseda, Garcia de Leaniz, and Lopez Cepero, in Seville. The volumes are apparently book-sellers' jobs. The opinions and criticisms of the author are worthless, but the descriptions of pictures may sometimes have a certain value.

**Lebrun, J. B. P.** Recueil de Gravures au trait, a l'eau forte, et ombrées, d'après un choix de tableaux de toutes les écoles, recueillis dans un voyage fait en Espagne, etc., 1807-8. Paris, 1809. 2 vols. 8vo, with 178 etchings.

**Lefort, Paul.** Francisco Goya. Étude biographique et critique, suivie de l'essai d'un Catalogue Raisonné de son œuvre, gravé et lithographié. 8vo. Paris, 1877.

Useful for its list of the etchings by Goya after Velazquez, and the notes concerning the different states of the plates.

— Articles on *Murillo et ses élèves*, in The Gazette des Beaux Arts, 1875, and on *Velazquez*, Ib., 1879-82.

It is the intention of M. Lefort to republish these articles in a separate volume.

**Lejeune, T.** Guide théorique et pratique de l'amateur de tableaux. 3 vols. 8vo. Paris, 1864-5.

**Leuchtenberg Galerie.** Gemälde-Sammlung seiner Kaiserl. Hoheit des Herzogs von Leuchtenberg in München. In umrissen gestochen von Inspector J. N. Muxel. Zweite Ausgabe mit umgearbeitetem Texte von J. D. Passavant. 4to, with portrait and 252 plates. Frankfurt am Main, 1851.

**London National Gallery.** The National Gallery of Pictures by the Great Masters, presented by individuals or purchased by grant of Parliament. 2 vols. 4to. London, n. d. (1836).

— Etchings from the National Gallery, with notes by R. N. Wornum. 2 vols. Folio. London, 1876-77.

— The pictures by the Old Masters in the National Gallery, photographed by Signor L. Caldesi; with letter-press descriptions, historical, biographical and critical, by Ralph Nicholson

Wornum, Keeper and Secretary. 4to. London. N. d. (Virtue & Co.)

Issued in (30?) parts, each containing 12 photographs, at £1 10s. the part.

**Lübke, Dr. Wilhelm.** Denkmäler der Kunst, zur uebersicht des Entwicklungsganges der bildenden Kunst von dem frühesten Werken bis auf die neuere Zeit. Oblong folio. Stuttgart, 1864.

— Outlines of the History of Art, by Dr. Wilhelm Lübke. A new translation from the seventh German edition. Edited by Clarence Cook. 2 vols. Royal 8vo. New-York, 1880.

**Lücke, Dr. Hermann.** Bartolomé Estéban Murillo. Royal 8vo. Pp. 40, with 9 wood-cuts. Leipzig, 1877. Forming Lieferung 30 of Kunst und Künstler des Mittelalters und der Neuzeit, von Dr. Robert Dohme.

**Madoz, Pascual.** Diccionario geografico-estadistico-historico de España y sus posesiones de ultramar. 16 vols. 4to (8vo). Madrid, 1845-50.

**Madrazo.** See Madrid, Museo del Prado.

**Madrid, Museo del Prado.** Coleccion Litografica ; or, Coleccion de cuadros del rey de España que se conservan en sus reales palacios, Museo y Academia de San Fernando, con inclusion de los del real monasterio del Escorial ; obra litografiada por habiles artistas baxo la direccion de D. José de Madrazo, con el texto por D. Juan Agustin Cean Bermudez. 3 vols. Folio. Madrid, 1826-36.

The text accompanying the first 46 plates is by Cean Bermudez, who died in 1829. The rest are by D. José Musso y Valiente. There are 198 lithographs of paintings, besides 5 portraits, etc.

— El Real Museo de Madrid y las Joyas de la Pintura en España. Coleccion selecta de cuadros pertenecientes á la corona, á la Iglesia, al Estado y á las mas notables galerias particulares, copiados de los originales por los primeros

dibujantes-litografos de Europa, y esplicados con noticias historicas sobre el desarrollo y vicisitudes de la pintura, por Don Pedro de Madrazo. Folio. Madrid, 1855.

The publication of this work was suspended when 25 plates had been issued.

**Madrid, Museo del Prado. Alabern, Camillo.** Galleria de cuadros escogidas del Real Museo de Pintura de Madrid; grabado sobre acero por el sistema Aleman-Francais. 8vo. Madrid, 1859.

Unfinished, and often incomplete.

— **Galeria Española** del Bello Arte de la Pintura. Obr. ilustrada con las copias grabadas al perfil de los mejores cuadros que se conservan en todos los museos de España. Madrid, 1879. Folio.

Three parts have appeared, containing 8 plates each, all after Velazquez.

— **Catálogo descriptivo** é histórico del Museo del Prado de Madrid, seguido de una sinópsis de las varias escuelas á que pertenecen sus cuadros, y los autores de éstos, y de una noticia histórica sobre las colecciones de pinturas de los palacios reales en España, y sobre la formacion y progressos de este establecimiento. Por Don Pedro de Madrazo. Parte primera. Escuelas Italianas y Españolas. 8vo. Pp. lxiv, 713; Madrid, 1872.

A most excellent catalogue, the best that exists of any gallery in Europe. This volume comprises only the Italian schools, 578 numbers, 344 pages; and the Spanish Schools, 567 numbers, 312 pages, besides supplementary matter, tables, etc. The second part, which is intended to include the German, Dutch, Flemish, and French schools, has not yet been published, and the occupations of Señor Madrazo are such that its speedy appearance cannot be looked for.

There is an abridgment of this catalogue by Don Pedro de Madrazo. Madrid, 1878. 8vo. 499 pp. This volume includes the Dutch, French, etc., as well as the Italian and Spanish schools, but it lacks the very interesting biographies and historical notes. It enumerates 2525 pictures, including some double numbers.

**Madrid, Academia de San Fernando.** See Cuadros Selectos.

**Mariette, P. J.** Abecedario. 6 vols. 8vo. Paris, 1857.

**Manchester Exhibition.** See Blanc, C.; Burger, W.; Caldesi; Scharf, G.; Waagen, G. F.

**Miles Gallery.** A Catalogue of the pictures at Leigh Court, near Bristol; the seat of Philip John Miles, Esq., M. P., with etchings from the whole collection . . . accompanied with historical and biographical notices. By John Young. London, 1822. 4to.

**Minor, Ellen E.** Murillo. Pp. 88. 8vo. London, 1882.

A handy little volume, based on Stromer, as Stromer is based on Tubino.

**Miranda, D. Vicente Alvarez.** Glorias de Sevilla. En armas, letras, ciencias, artes, tradiciones, monumentos, edificios, caracteres, costumbres, estilos, fiestas y espectáculos. Three parts in 1 vol. Pp. 172, 159, 134. Sevilla, 1849.

Contains numerous engravings on wood, of which 2 are after Murillo; also an account of the paintings in the churches, the Museum, and in the galleries of Señores Aniceto Bravo, Lopez Cepero, Pedro Garcia, José Saenz, José Lerdo de Tejada, Jorge Diez Martinez, José Maria Suarez de Urbina, and Joaquin Saenz.

**Müller, Hermann A.** Die Museen und Kunstwerke Deutschlands. 2 vols. 8vo. Leipzig (1857).

**Munich Gallery.** Auswahl der Vorzüglichsten Gemälde der Pinakothek herausgegeben von der literarisch artischen Anstalt. Folio. München (J. G. Cotta).

— Königlich Bayerische Pinakothek zu München und Gemälde Gallerie zu Schleissheim . . in Lithographirten Abbildungen herausgegeben in der Kunstanstalt von Piloty und Löhle. Folio. München, 1837.

— Königlich-Baierischer Gemälde Saal zu München und Schleissheim . . Lithographirt von Strixner, Piloty, Hohe, Selb, und Flachenekker. 2 vols. Folio. München, 1817-36.

— Die K. Bayer. Gemälde-Galerie Pinakothek. Folio. Etchings by J. L. Raab. Text in German and French by Herr von Reber. In progress. München, 1882.

**Museo Español de Antiguedades.** Bajo la direccion de D. Juan de Dios de la Roda y Delgado. D. José Gil Dorregarray, Editor. Madrid, 1872. Folio.

In progress. About 13 volumes have been issued.

**Nagler, Dr. G. K.** Neues allgemeines Künstler-Lexicon, oder Nachrichten von dem Leben und den Werken der Maler, etc., etc. München, 1835-52. 22 vols. 8vo.

**Neale, J. P.** Views of the Seats of Noblemen and Gentlemen in England, Wales, Scotland, and Ireland. 11 vols. 8vo. London, 1822-29.

**Noticia Historica** de los principales monumentos artisticos de Sevilla. 18mo. Sevilla, 1842.

**O'Neil, A.** A Dictionary of Spanish Paintings, comprehending simply that part of their biography immediately connected with the arts, from the 14th century to the 18th. 2 parts in 1 vol. 8vo. London, 1833.

Only 250 copies printed. It contains a list of the Spanish paintings in the royal collections of Spain, including those in the Academy of San Fernando.

**Ortiz y Sanz, Don Joseph.** Compendio cronologico de la historia de España, desde los tiempos mas remotos hasta nuestros dias. 7 vols. 8vo, besides 1 vol. of portraits of the Kings. Madrid, 1795-1803.

**Ortiz de Zuniga, Diego.** Annales eclesiasticos y seculares . . de Sevilla, desde 1246 hasta 1671. Folio. Madrid, 1677.

This work, published five years before the artist's death, contains four references to the works of *el famoso Bartolomé Morillo*.

**Pacheco, Francisco.** El Arte de la Pintura, su antiguedad y grandezas. Pp. 644. Small 4to. Sevilla, 1649.

There is a reprint by D. G. Cruzada Villaamil. 2 vols. 4to. Madrid, 1866. This was published by the editors of *El Arte en España*, mainly for the benefit of the subscribers to that periodical. The work was handsomely executed, the edition limited, and it now sells for about 50 pesetas in Madrid.

A worthless abridgment by Mariano de la Boca y Delgado, 116 pages, 8vo, was published at Madrid in 1871.

The original edition is scarce, but not quite so scarce as Ford and Head represent. Copies are in the British Museum, and in the Bibliothèque Nationale at Paris, but I have been unable to find one in the Biblioteca Nacional at Madrid. I saw a beautiful copy in 1881, at a Madrid bookseller's, priced at 400 francs, and Quaritch recently had one, not quite perfect, priced at £12. This is the only book published in the lifetime of Velazquez in which his name is mentioned.

**Palomino de Castro, y Velasco, D. Antonio.** *El Museo Pictorico, y Escala Optica.* Tomo I. *Theorica de la Pintura,* en que se describe su origen, Essencia, Especies, y Qualidades, con todos los demas accidentes, que la enriquezen, e ilustran. Y se prueban, con demonstraciones mathematicas, y Filosoficas, sus mas radicales Fundamentos. Pp. 306-46. Tomo II. *Practica de la Pintura,* en que se trata de el modo de Pintar al Olio, Temple, y Fresco, con la resolucion de todas las dudas, que en su manipulacion pueden ocurrir. Y de la Perspectiva comun, de la Techos, Angulos, Teatros, y Monumentos de Perspectiva, y otras cosas muy especiales, con la direccion, y documentos para las Ideas, o Assumptos de las Obras, de que se ponen algunos exemplares. Pp. 230. Tomo III. *El Parnasso Espanol Pintoresco Laureado.* Con las vidas de los Pintores, y Estatuarios Eminentes Espanoles, qve con svs heroycas obras han ilustrado la Nacion: y de aquellos Estrangeros Ilustres, que han concurrido en estas Provincias, y las han enriquecido con svs Eminent Obras; graduados segun la serie de el tiempo, en que cada uno florecio. . . The pagination is consecutive with that of Tomo II., and runs from p. 231 to p. 498-18, besides 13 plates of outlines and perspectives. 3 tomes in 2 vols. Folio. Madrid, 1715-24.

The work was reprinted by Sancha at Madrid in 1795-6-7, with impressions from the original plates, but no new matter. There have been abridgments of the third tome, containing the biographies, as follows:

An account of the Lives and Works of the most Eminent Spanish Painters, Sculptors, and Architects; and where their several Performances are to be seen. Translated from the Musaeum Pictorium of Palomino Velasco. 175 pp. Small 8vo. London, 1739. [A wretched translation,

reproducing from Palomino but little more than his blunders. Velazquez is given the title of "Painter of the King's Bed-chamber." The translator apologizes for the want of type in England to represent the Spanish "ñ," for which reason he is compelled to write *nigno* for *niño*.]

*Las Vidas de los Pintores y Estatuarios Eminentes Españos que con sus heroicas obras han ilustrado la Nacion.* Por Don Antonio Palomino y Velasco. 8vo. Londres, 1844.

*Histoire abrégée des plus fameux Peintres, Sculpteurs, et Architectes Espagnoles, avec une description exacte de leurs œuvres.* 2 tomes in 1 vol. 12mo. Paris, 1749. [This is apparently a translation of the Spanish abridgment, published at London in 1744, with the lives of Raphael and some others added by another hand.]

*Leben aller Spanischen und Fremden Mahler, Bildhauer, und Baumeister, etc.* Pp. 367. 8vo. Dresden, 1781.

Palomino was Court Painter in the time of Philip V., and had the best of opportunities for successfully executing the task he imposed on himself,—opportunities of which it is to be regretted he did not make better use. He is pedantic in style and inaccurate in statement, but as he is the earliest biographer of the Spanish artists, all subsequent writers have drawn from him largely. In preparing the life of Velazquez, he was greatly indebted to his master, Juan de Alfaro y Gamez, a pupil and disciple of Velazquez. At the death of Alfaro, his valuable manuscripts and documents came into the possession of Palomino.

**Parnasso, Español.** Colección de poesías escogidas de los mas celebres poetas Castellanos. 9 vols. 8vo. Madrid, 1768—78.

**Parthey, G.** Deutscher Bildersaal. Verzeichniss der in Deutschland vorhandenen Oelbilder Verstorbener Maler aller Schulen in alphabetischer folge zusammengestellt. 2 vols. 8vo. Berlin, 1863.

**Passavant, J. D.** Kunstreise durch England und Belgien, nebst einen Bericht über den Bau des Dornthurns zu Frankfurt am Main. 8vo, with 10 plates. Frankfurt, 1833.

— Tour of a German Artist in England; with notices of Private Galleries, and remarks on the state of art. With portrait and plates. 2 vols. Crown 8vo. London, 1836.

— Die Christliche Kunst in Spanien. Pp. vi—184. 8vo. Leipzig, 1853.

**Pesth.** Landes-Gemälde-Galerie in Buda-Pest (vormals Eszterházy-Galerie in Wien). Folio.

In progress. Eleven lieferungen have been published, containing four etchings each.

**Ponz, D. Antonio.** *Viage de España, en que se da noticia de las cosas mas apreciables, y dignas de saberse, que hay en ella.* 18 tomes. Small 8vo. Madrid, 1772-94.

A very complete, thorough, and discriminating account of the pictures and works of art in the churches, palaces, public buildings, and a few private houses in Spain. Unfortunately, the author did not live to complete the work, the last volume having been published after his death. Granada and the Asturias are wanting. There are three editions of some of the earlier volumes, and the paging of the different editions varies slightly.

See Bosarte, Isidoro.

**Quilliet, F.** *Dictionnaire des Peintres Espagnols.* 8vo. Paris, 1816.

**Raczynski, Comte A.** *Les Arts en Portugal. Lettres adressées à la société artistique et scientifique de Berlin, et accompagnées de documens.* 8vo. Paris, 1846.

**Reid, G. W.** *Works of Velazquez; being a reproduction of 17 scarce and fine prints in the British Museum, photographed by Stephen Thompson.* Folio. London, 1872.

[**Reiset, F.**] *Catalogue des livres sur les arts tous bien reliés, composant la bibliothèque de M. R \* \* \*, Ancien directeur des Musées nationaux, dont la vente aura lieu 15 Avril, 1879, etc.* 8vo.

Contains titles of 2315 Sale and Gallery catalogues, many of them very rare, and nearly all in fine bindings. A valuable contribution to the bibliography of Art Sales.

**Réveil.** *Musée de Peinture et de Sculpture, etc., dessinée et gravée à l'eau forte par Réveil, avec des notices par Duchêgne.* 16 vols. 8vo. Text in French and English. Paris, 1828-34.

This work was republished by Morel et Cie, in 10 vols. Paris, 1872. The plates, 1172 in number, are classified by Schools and Masters, with notes by Louis and René Ménard.

— *Musée Religieux. Choix de plus beaux tableaux, etc., gravées à l'eau forte sur acier, par Réveil.* 4 vols. 8vo. Paris, 1836.

Contains a selection of plates from the above.

**Ris, Le Comte Clément de.** *Le Musée Royal de Madrid.* 150 pp. 12mo. Paris, 1859.

**Rodriguez de Monforte, D. Pedro.** Descripcion de las honras que se hicieron a la Catholica Magd. de Philippe Quarto, Rey de las Espanas y del Nuevo Mundo. 4to. Madrid, 1666.

Contains several engravings by Villafranca, some of which are doubtless after Velazquez.

**Sandrat, Joachimi de.** Academia nobilissimae artis pictoriae, sive de veris et genuinis hujusdem proprietatibus, etc. 2 parts in 1 vol. folio, with portraits in medallion, engraved by Sandrat, Collin, Kilian, and others. Noribergae, 1683.

This work, dated the year after Murillo's death, contains the first biography of the artist. It is, however, utterly worthless, as almost every fact is misstated. The author asserts that Murillo visited Italy and the Indies, that he died in August, 1682, and was borne to the tomb by two marquises and four knights. Velazquez, who had been dead 23 years, is not named, nor is any other Spaniard except Ribera.

**Scharf, George.** A Handbook of the Paintings by Ancient Masters in the Art Treasures Exhibition. Being a reprint of "Critical Notices," originally published in the Manchester Guardian. Crown 8vo. London, 1857.

**Schepeler, K. P. von.** Beitrage zu der Geschichte Spaniens; enthaltende Ideen und Notizen über Kunst und Spanische Maler, etc. 8vo. Aachen, 1828.

**Scott, William B.** Murillo and the Spanish School of Painting. 4to. London, 1873.

Contains 1 engraving on steel and 8 on wood after Velazquez, and 11 on steel and 5 on wood after Murillo. Most of the plates originally appeared in the Galerie Aguado.

**Seguier, F. P.** A critical and commercial dictionary of the works of painters, containing 8850 sale notes of pictures and 980 original notes on the subjects, etc. 8vo. London, 1870.

**Sevilla Pintoresca.** See Amador de los Rios.

For other works on Seville, see Arana de Varflora; Gonzalez de Leon; Guia de Forasteros; Miranda; Noticia Historica; Cean Bermudez; Colon y Colon; Farfan; Lavice; Ortiz de Zuniga.

**Stafford House.** A Catalogue of the collection of pictures of the most noble Marquess of Stafford at Cleveland House, London,

containing an etching of every picture, and accompanied with historical and biographical notices, by John Young, Engraver in mezzotint to His Majesty, and Keeper of the British Institution. 2 vols. 4to. London, 1825.

**Standish, F. H.** Seville and its Vicinity. 8vo. London, 1840.

**Stirling, William.** Annals of the Artists of Spain. 3 vols. 8vo. London, 1848.

Stirling needs no praise. These volumes are a monument, more enduring than brass, of his diligence, accuracy, and taste. The edition consisted of only about 250 copies, and the work now sells for five times the price at which it was originally published. A few presentation copies were printed, with a supplementary volume, containing photographs, now much faded, by the Talbottype process. One of these copies is to be seen in the British Museum. The work is indispensable to the student of Spanish art, but a new edition is urgently demanded, with additional notes, giving the results of recent discoveries and changes.

— Velazquez and his Works. Small 8vo. London, 1855.

— Velazquez et ses œuvres, par William Stirling, traduit de l'Anglais par G. Brunet, avec des notes et un catalogue des tableaux de Velazquez. Pp. xii, 296. 12mo. Paris, 1865.

This work is a translation and expansion of Stirling's *Velazquez*, and by far the best yet published on the subject.

— Essay towards a Catalogue of Prints engraved from the works of Diego Rodriguez de Silva y Velazquez, and Bartolomé Estéban Murillo, by Sir William Stirling-Maxwell, Bart. Only 100 copies privately printed. Pp. xiv-137. Small 8vo. London, 1873.

This volume is the result of the joint labors of Sir William Stirling-Maxwell and his friend, Charles Morse, Esq., both of whom were zealous collectors of engravings after Velazquez and Murillo. The collection of Mr. Morse, probably the largest in works of these masters that had ever been formed, was dispersed by Sotheby, Wilkinson, and Hodge, July 4, 1873, greatly to the enrichment of that of the present writer, as well as that of Sir William Stirling-Maxwell, which is doubtless the largest now in Europe.

**Stothert, James.** French and Spanish painters, with illustrations on steel from famous pictures, and a critical and bio-

graphical account of the artists. 4to (royal 8vo). London, 1877.

**Stowe, Edwin.** Velazquez. Pp. viii, 116, and 15 engravings on wood. 8vo. London, 1881.

**Stromer, Th.** Murillo. Leben und Werke. Herausgegeben von Th. Stromer. Eingeführt durch Dr. Max Jordan. Small 8vo. Pp. 121. Berlin, 1879.

A translation, or rather an epitome, of the life of Murillo by Tubino, with but little new matter.

[**Sweetser, M. F.**] Murillo. Pp. 136. 16mo. Boston (James R. Osgood & Co.), 1877.

**Tapia y Robles.** Don Juan Antonio. Ilustracion del renombre de Grande, principio, grandeza, y etimologia, etc. 4to. Madrid, 1638.

**Thoré, T.** Études sur la peinture espagnole, Galerie de Maréchal Soult.

Articles published in the Revue de Paris in 1835.

— See Burger, W.

M. Thoré was an acute and conscientious critic, who interested himself especially in the Spanish School. An ardent democrat, and a bold writer on political topics, he constantly embroiled himself with the government, and was twice condemned by the tribunals for the freedom of his language. After the *coup d'état* of 1851, he withdrew from Paris and lived abroad for a time, devoting himself to art instead of politics. He afterwards returned to Paris, where he died April 30, 1869.

Most of his writings on art were under the name of *W. Burger*, which see. Besides the works there named, still using the signature of W. Burger, he contributed to the *Histoire des Peintres*, by Charles Blanc, the lives of Pantoja de la Cruz, Luis Tristan, Pareja, Carreño, Mazo, Claudio Coello, and Cerezo.

**Townsend, Joseph.** A journey through Spain in the years 1786 and 1787; with particular attention to the agriculture, manufactures, commerce, population, taxes, and revenue of that country; and remarks in passing through a part of France. 3 vols. 8vo. London, 1791.

**Tubino, D. Francisco M.** Murillo, su Epoca, su Vida, sus Cuadros. 301 pp. 8vo. Sevilla, 1864.

A careful and thorough biography, the best we have of the artist, containing some new facts, copies of documents, etc., with an account of the state of the arts in Seville before and after the time of Murillo, brief notices of his principal followers, and a list of his paintings.

**Twiss, Richard.** Travels through Portugal and Spain in 1772 and 1773. 4to. London, 1775.

Contains incomplete lists of pictures in the royal palaces, Escorial, etc.

**Viardot, Louis.** Notices sur les principaux peintres de l'Espagne.

Ouvrage servant de texte aux gravures de la Galerie Aguado. 8vo. Paris, 1839.

— Les Musées d'Espagne, d'Angleterre et de Belgique, etc. 12mo. Paris, 1843.

— and others. Illustrated History of Painters of all schools. 8vo. London, 1877.

**Vienna, Belvedere Gallery.** Kaiserliche Königliche Bilder Galerie im Belvederes zu Wien, etc., von Carl Haas. 4 vols. 4to. Wien und Prag, 1821-28.

— Die Kaiserl. Königl. Gemälde Gallerie in Wien. Radirungen von William Unger. Text von Carl Lutzow. Folio. Wien, 1877. In progress.

**Waagen, G. F.** Kunstwerke und Künstler in England. 2 vols. 8vo. Berlin, 1833.

— Works of Art and Artists in England. 3 vols. 8vo. London, 1838.

— Kunstwerke und Künstler in Paris. 8vo. Berlin, 1839.

— Treasures of Art in Great Britain; being an account of the chief collections of Paintings, Drawings, Sculptures, Illuminated MSS., etc., etc. 3 vols. 8vo. London, 1854.

— Galleries and Cabinets of Art in Great Britain. 8vo. London, 1867.

- Waagen, G. F.** Die Vornehmsten Kunstdenkmäler in Wien. 2 vols. 8vo. 1866.
- A Walk through the Art Treasures Exhibition [Manchester] under the guidance of Dr. Waagen. 12mo. London, 1857.
- Die Gemälde-Sammlung in der Kaiserlichen Eremitage zu St. Petersburg. Nebst Bemerkungen über andere dortige Kunstsammlungen. 8vo. Munich, 1864.
- Young, John.** See Grosvenor House; Miles Gallery; Stafford House.
- Zarco del Valle, M. R.** Documentos inéditos para la historia de las Bellas Artes en España. Forming part of Tomo LV. of Colección de documentos inéditos para la historia de España. 8vo. Madrid, 1870.

This volume contains some notes concerning artists not mentioned by Cean Bermudez, and numerous documents, chiefly from the royal archives, relating to Spanish painters, etc., among them about 40 documents in which Velazquez is named, and a fac-simile of a letter by him.

## ADDITIONS AND CORRECTIONS.

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**Hamilton Palace** sale, at London, by Christie, Manson and Woods, June 17, etc., 1882. Among the pictures were the following:

No. 9. Rubens. Portrait of the Duke of Olivares, in grisaille.  $28 \times 22$  inches. £472 10s., to Winckworth. A photographic process reproduction of the engraving by Pontius after this picture is given in the illustrated edition of the sale catalogue, and in *L'Art*, 1882, tome II., page 137. See *ante*, page 73, No. 174.

No. 22. Rubens. Portrait of Philip IV., in a rich dress, with the Golden Fleece.  $30 \times 25$  inches. From a picture of Velazquez made during the artist's journey to Spain. See No. 123 in the Catalogue of Rubens' effects in Smith, *Catalogue Raisonné*, 11, 32. £598 10s., to H. Stettiner.

No. 1136. Velazquez. Portrait of Innocent X.  $25 \times 18$  inches. £110 5s., to F. Davis.

No. 1137. Velazquez. Portrait of a Youth in a hat with feather.  $28 \times 21$  inches. From the collection of the Marquis of Lansdowne, and Fonthill. £283 10s.

No. 1138. Murillo. The Infant Christ. See *ante*, Murillo, No. 332. £2,415. The two pictures last named were sold to and are now owned by Matthias H. Arnot, Esq., of Elmira, New-York.

No. 1139. Murillo. St. Catharine.  $16 \times 13$  inches. £33 12s., to W. Dyer.

No. 1140. Velazquez. The Duke of Olivares, in black dress and white collar.  $29 \times 26$  inches. £56 14s., to Shepherd Brothers.

No. 1142. Velazquez. Philip IV. (See *ante*, Velazquez, No. 117.) "Taken from the palace of Madrid during the war, by the French

General Desolle, from whose daughter it was purchased by Mr. Woodburn, and afterwards at Fonthill. Buchanan, 1, 147." £6,300, to the National Gallery, London.

This portrait is identical with that in the Belvedere at Vienna (see *ante*, Velazquez, No. 121), except that the Hamilton Palace portrait is full length instead of three-quarters length. The King, about thirty years of age, stands three-quarters right, with bare head, wearing a richly embroidered dress, a cloak falling from his right shoulder, short breeches, white stockings, low shoes, and a golilla; the Order of the Golden Fleece is suspended on his breast. His right hand, falling naturally, holds a folded letter bearing the signature of Velazquez; his left hand rests on the hilt of his sword; at his left is a table on which is his hat; a curtain behind. 78×44 inches.

A wood engraving is given in the illustrated edition of the Hamilton Palace sale catalogue; in *L'Art*, July 2, 1882, page 13; and in *Art and Letters*, vol. I., 1882, p. 326. The catalogue asserts that this is the portrait referred to by Buchanan, as mentioned *ante*, Velazquez Catalogue, No. 274u.

The Hamilton Palace sale was begun while these sheets were in the printer's hands. The objects were accumulated mainly by William Beckford of Fonthill, one of the most industrious, lavish, and successful of collectors. This eccentric gentleman was constantly buying, and selling again as the freak seized him. The following sales were made during his lifetime:

1801, August 19. Sale at Fonthill lasting three days, chiefly of Furniture.

1801, October 7. Sale at Fonthill lasting two days, chiefly Furniture, and eight Marble chimney-pieces.

1807, August 17. Sale at Fonthill lasting seven days, comprising Pictures, Porcelains, etc.

1822, September 21. The sale of all the effects at Fonthill was advertised, but before the day arrived the entire estate was sold by private sale to George Farquhar for £330,000, some books, pictures, and curiosities being reserved.

1823, September 9. Sale at Fonthill by Philipps, continuing to October 29. There was realized for 3960 lots £22,684 15s.

The tenth Duke of Hamilton married a daughter of Mr. Beckford and succeeded to his artistic and literary property and tastes. The collection was greatly increased by him, and by his successor, the eleventh Duke, who was a large purchaser at the Northwick, Bernal, and other famous sales.

To the present Duke will attach the imperishable fame of having been the one to scatter this vast wealth.

The collection was removed to London, and its sale is the greatest event ever recorded in the history of *Curiosité*. The amount realized reached the incredible sum of £397,562 os. 6d. for 2213 lots, being £179 13s. for each lot. Besides these articles, a valuable collection of Manuscripts was purchased by the German Government for a sum not yet announced, but said to be £90,000. The library, which was founded by Mr. Beckford, is also being dispersed as these sheets go to press. The total amount of all the property sold will probably reach nearly £600,000, the largest sum that has been realized from any artistic property that ever passed under the auctioneer's hammer.

The result of the sale was a surprise to the public as well as to the owner of the collection and his friends, whose expectations were exceeded, it is said, by more than £100,000. There can be no doubt that many of the articles sold far beyond their value, especially the pictures, which had never ranked very high as a collection, and which included many that were inferior, doubtful, or false.

It will be interesting to compare this sale with some of the most important of its predecessors.

M. de Julianne sale, March 30, 1767. Two hundred and ninety-seven pictures produced 287,610 liv. 12s. Drawings, Engravings, Marbles, Vases, etc., raised the total to 391,676 liv. 8s.

Duc de Choiseul sale, April 6, 1772. The Paintings, 147 in number, sold for 448,544 liv. 19s.

M. Mariette sale, February 1, 1775. Twenty-five Paintings were sold for 21,111 liv. 4s. Drawings, Engravings, Marbles, etc., made a total of 283,726 liv. 11s.

M. Randon de Boisset sale, February 27, 1777. One hundred and thirty-seven Pictures brought 866,129 liv. 1s. Marbles, Bronzes, Drawings, Vases, etc., carried the amount to 1,229,692 liv. 9s., or, according to another account, 1,263,000 liv.

Prince de Conti sale, April 8, 1777. The Pictures, 891 in number, produced 946,953 liv. Engraved gems, 43,620 liv. Drawings and Miniatures, 37,508 liv. Clocks and Watches, 18,502 liv. Jewels, 13,238 liv. Total, 1,059,821 liv.

Houghton Gallery. The Pictures, 196 in number, after reserving some family portraits, were separately valued by Messrs. West and Cipriani at £40,555, at which sum they were sold in 1779 to the Empress of Russia. The payment was to be made in three annual instalments, and apparently there was some abatement in the price, since the Catalogue of the Hermitage (French edition of 1869, p. vi) says the pictures cost £35,000.

"The whole collection made by my father, of which there have already been three sales, cost but £40,000." Horace Walpole. *Letters*. 9 vols. 8vo. London, 1861. Vol. VII., page 175.

Comte de Vaudreuil sale, Nov. 24, 1784. The sum realized for 92 Pictures was 381,920 liv. 19s.

Orleans Gallery. The Pictures of the Italian and French schools, 295 in number, were sold in 1792 for 750,000 liv. They were resold for 900,000 liv., and finally purchased by the Duke of Bridgewater, Earl Gower, and the Marquis of Stafford in

1798 for £43,000. The Flemish, Dutch, and German pictures were sold in 1792 for 350,000 liv.

M. de Calonne sale, March 23, 1795. Three hundred and fifty-nine Pictures produced £23,297. Total, including Drawings, Miniatures, and Prints, £24,006 14s.

Citoyen Robit sale, May 11, 1801, produced more than 650,000 f.

Fonthill sale, September 29, 1823. The sum realized for 3960 lots was £22,684 15s.

Malmaison. The Emperor of Russia purchased, in 1814, from this collection 38 paintings for 940,000 f.

Bonnemaison sale, April 17, 1827, produced 253,412 f.

Chevalier Erard sale, August 7, 1832, realized 736,633 f.

Strawberry Hill sale, April 25, 1842. Total, £33,450 11s. 9d. The Prints Drawings, and Illustrated Books were not sold in their place, on the 7th and 8th day of the sale, but were divided into smaller lots and sold by Mr. Robbins in London, January 13 to 23, the following year.

Aguado sale, March 20, 1843. Three hundred and ninety-five Pictures and fifty Marbles, Vases, etc., produced 501,644 f.

Saltmarshe (E. Higginson) sale, June 6, 1846, amounted to £46,603.

Stowe sale, August 15, 1848, produced £75,562 4s. 6d.

King of Holland sale, August 12, 1850, 1,221,873 florins.

Marshal Soult sale, May 19, 1852. One hundred and fifty-nine Pictures and three other lots brought 1,477,019 f., of which sum fifteen paintings by Murillo amounted to 843,000 f.

Louis Philippe sale, May 6, 1853. The Galerie Espagnole, 501 pictures, realized £27,812 16s. 6d. The Standish Gallery, 249 pictures, including 5 not on the catalogue, £9,859 19s.

Ralph Bernal sale, March 5, 1855. Amount realized for 4294 lots, £62,690 18s. 2d., besides Books, Prints, and Furniture, making in all £70,954 4s. 10d. Of this sum, the Pictures, Miniatures, etc., brought £10,838 1s. 6d.

Samuel Rogers sale, April 28, 1856, and 18 following days, produced for 2121 lots, £49,731 10s. 9d.

Alton Towers sale, July 6, 1857, and 29 following days. The pictures were sold the first six days for upwards of £13,500. The entire sale comprised 3981 lots, including all the contents of the house, even the furniture of the kitchen, servants' rooms, and stables.

Patureau sale, April 10, 1857, realized 864,656 f.

Comte de Pourtalès-Gorgier sales, 1864-65, realized 2,820,000 f. There were ten sales in all. The last three included only the Pictures and Drawings, and were held March 25, etc., 1865.

Manley Hall (Samuel Mendel) sale, March 29 to April 24, 1875. The Pictures produced £97,982 2s. 6d. The grand total amounted to £150,147.

## VELAZQUEZ.

A CORREGIDOR OF MADRID. **Frederick Leyland, Esq.**, Woolton Hall, near Liverpool, Lancashire. A Corregidor of Madrid, standing, with thick bushy hair, wearing a stiff square collar, a black dress and a black cloak which, falling from his shoulders, half conceals the rapier that is girt to his side; in his left hand is his hat, a scroll, and a pair of gloves; his right hand is pressed lightly on his breast, with the fingers spread apart. Brownish-gray background. Full length, life-size.

This description is taken from an article on the Private Galleries of England, in *The Athenæum*, October 21, 1882, p. 534. The writer, probably Mr. F. G. Stephens, a high authority in matters of art, pronounces the picture to be one of the most important works of Velazquez out of Spain.

Can this be the *Corregidor* formerly in the Aguado Gallery? See No. 229qq.

A KNIGHT OF SANTIAGO. **William P. Douglass, Esq.**, New-York. A man of about 45 years of age, standing front, wearing a golilla, with bare head, short hair, side whiskers, and long moustache, the ends of which are turned up; his gloved right hand, falling naturally, holds a glove and grasps his gray hat, the opening of which is outward; his ungloved left hand protrudes from beneath his cloak, which falls from his left shoulder, is wound around his waist like a girdle, and is held beneath his arm; the red cross of Santiago is on the breast of his coat, and a similar cross on his cloak; a baldric embroidered with silver crosses his breast, and his wristlets are similarly embroidered. Landscape background. Three-quarters length, life-size.

This picture was purchased in Europe more than half a century ago by the father of the present owner. It is now (1882-3) exhibited at the Metropolitan Museum of Art, New-York.

A KNIGHT OF SANTIAGO. **Mrs. William H. Aspinwall**, New-York. A man about 35 years of age, with pleasing features, standing three-quarters left, with bare head, wearing a broad lace collar with scalloped edges, a buff-leather jerkin with embroidered silk sleeves, short breeches, high soft buff boots trimmed at the top with lace, and spurs; his hands are gloved; in his left, which falls naturally, is his

plumed hat; his right grasps a pistol, the muzzle of which rests on a table covered with drapery; a sword is girt to his side by a broad crimson scarf. On his breast is the red cross of Santiago. Full length.  $72 \times 44$  inches.

Purchased about 1850 from a private collection in Palermo. This gentleman is called, in the Catalogue of the gallery, a *Knight of Malta*, but the cross on his breast shows that designation to be an error.

THE INFANTA MARIA THERESA, afterwards Queen of France. **A. Febvre** sale, Paris, April 17-20, 1882. Bust turned three-quarters left; her hair, arranged in large rolls *superposées*, is adorned with white plumes; a large gauze collar covers a robe of dark silk embroidered with silver; a jewel on her breast is attached by a chain to a gold ornament on her shoulder.  $66 \times 56$  cm.

From the collections of Villasante de Montija and Alfred Stevens. 3000 f. See *ante*, p. 99, No. 252e.

The description reads like that of Mariana, second wife of Philip IV., No. 242.

**Henry G. Marquand, Esq.**, New-York, has recently purchased, for £2,000, the Portrait of the INFANT DON BALTASAR CARLOS, which was sold in the sale of Charles Sackville Bale. Size,  $20\frac{1}{2} \times 15\frac{3}{4}$  inches. See *ante*, page 59, No. 143.

The picture of the BOY EATING SOUP, *ante*, page 35, No. 75, passed, on the death of Señor Peleguer, to his wife, and thence to Señor Cullen, and afterwards to the present owner, Don Ignacio Cancio. It is now in New-York, and represents a boy, seen front, coarsely dressed in a jacket laced with red ribbons, taking soup from the side of a spoon which he holds to his mouth. Bust, life-size.  $18 \times 15$  inches.

## MURILLO.

THE ASSUMPTION. **Eyre Coote, Esq.**, West Park, Salisbury, Hampshire. The Virgin, with long hair falling on her shoulders, wearing a blue mantle, and a white robe with large open sleeves, stands at full length on clouds, looking up to the right; her hands are crossed on her breast, the right hand uppermost; the Dove and

eight heads are seen in the clouds above; beneath are fifteen cherubs bearing lilies and roses.

Purchased by Sir Eyre Coote about the end of the last century. See Murillo Catalogue, *ante* No. 54f.

**ECCE HOMO.** An engraving by Navarrete of a picture of this subject is published at the Calcografia Nacional in Madrid. The engraving bears the name of Murillo as the painter, which is a mistake. The original picture by Ribera is in the Academia de San Fernando, and the error is inexcusable, inasmuch as the Calcografia and the Academia are under the same roof.

**CHRIST THE GOOD SHEPHERD.** Colonel William Stuart, of London, has the picture mentioned *ante*, p. 187, No. 173g, and 173h. It is a finished study for that belonging to Baron Rothschild, No. 167, and was purchased by the father of the present owner at the sale of Jeremiah Harmann. The size is  $21\frac{1}{2} \times 15$  inches.

**VIRGIN AND CHILD.** Pesth Gallery. No. 688. A repetition of the Virgen de la Faja, *ante* p. 156, No. 101. It is etched by

C. RAUSCHER, in the *Gemälde Galerie* in Budapest.

**VIRGIN AND CHILD AND PRIESTS.** Pesth Gallery. No. 689. See *ante*, No. 113. This picture is etched by

C. RAUSCHER, in the *Gemälde Galerie* in Budapest.

The church of **Omnium Sanctorum** at Seville formerly contained seven original pictures by Murillo. These were exchanged in the last century for a wretched retable with Christ at the Column, and are now lost. Ponz, *Viage*, ix. 79. Gonzalez de Leon, I, 44.

**Don Francisco de Bruna** had some pictures by Murillo. They are referred to by Joseph Townsend. *Journey through Spain*, p. 322-3.

The **Marqués de Remisa** owned in 1848 eight pictures by Murillo and two by Velazquez. P. Madoz, *Diccionario geografico-estadistico-historico de España*.

The **Duque de Lirios** had two pictures by Murillo and two by Velazquez. *Ib.*

**Don Jimenes de Haro** had some pictures by Velazquez and Murillo. *Ib.*

**Don Nazario Carriquiri** had six pictures by Murillo. *Ib.*

**ST. JOSEPH AND THE INFANT JESUS.** The child Jesus, about eight years of age, turned three-quarters right, caressing a lamb, with St. Joseph standing beside him on the right, and on the left a fountain. *Spurious.*

Victor Desclaux, litho., 1.62×13.1 (1838), inscribed “*AGNUS DEI. Tiré de la galerie de M. V. Didot.*”

In the Genealogy of the royal family of Spain (*ante*, page 42, line 41) I have given to the second wife of Philip IV. the name *Maria*—as she is styled by Henrique Florez, and by Berni y Catala. The better authorities, however, especially the later ones, call her *Mariana*, which name I have preferred to use in describing her portraits at page 93, etc., in order to avoid confounding her with other Marias painted by Velazquez, as often happens. In this I have followed, among others, Ortiz y Sanz and D. Luis Vilar y Pascual. *Diccionario genealogico . . . de las familias ilustres de la monarquia Espanola.* 8 vols. 8vo. Madrid, 1859-66.

#### ERRATA.

Page	35,	line	3,	for	Pelequer	read	Peleguer.
“	65,	“	12,	“	Dresden	“	Berlin.
“	170,	“	2,	“	Middlesex	“	Herts.
“	253,	“	31,	“	“	“	“
“	176,	“	22,	“	José	“	Juan.
“	178,	“	18,	“	Lincolnshire	“	Leicestershire.
“	202,	“	6,	“	Spinnocchia	“	Spannocchia.
“	207,	“	19,	“	Stevens	“	Stephens.
“	220,	“	23,	“	Lapey	“	Sapey.
“	295,	“	35,	“	Robinson	“	Robertson.
“	319,	“	23,	“	Carlyle	“	Carlisle.
“	374,	“	36,	erase	Stafford House.		

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**M.** refers to the Catalogue of the Works of Murillo.

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